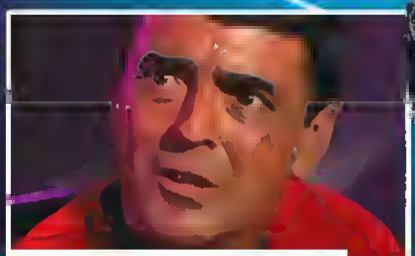
EXCLUSIVE - SCOTT BAKULA INTERVIEW!

STAR TREK

THE OFFICIAL MAGAZINE



SCOTTY: MIRACLE WORKER?



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FROM THE BRIDGE

Welcome to this bumper edition of *Star Trek Magazine* – another 100 pages dedicated to all that's best about the myriad universes created by Gene Roddenberry that first arrived on our screens 45 years ago.

Among this issue's highlights are our first interview with *Star Trek: Enterprise* star Scott Bakula since the show finished, looking back over the 9/11-affected third and fourth years of the most recent TV series; there's also an examination of the captains and admirals in Starfleet who became mad, bad, or dangerous to know; and a close look at Mr. Scott's track record. Was he really the miracle worker that everyone says?

We're saying goodbye to two regular features with this issue: David Reddick's *The Trek Life* has been a feature of the magazine since issue one, and it's been great fun working with him and Dayton Ward this year on an extended adventure for Carl and the crew. You can relive the whole story this issue as well as its rather disturbing conclusion before they take a rest.

Another David's contributions have also reached their conclusion: David Tilotta's amazing pictures from the original series have featured throughout this 45th anniversary year and we've got a bumper crop for you for the final appearance.

Next issue will be arriving in February 2012, a little later than originally planned: over the next few months leading up to the triumphant return of Chris Pine, Zachary Quinto, Karl Urban and the rest of the crew of the revitalized *U.S.S. Enterprise*, *Star Trek Magazine* will be coming to you quarterly, although each issue will be a giant 100 pages. We've even got a special Christmas offer for you: check out www.titanmagazines.com/holiday11 for full details. Subscribing to the magazine makes sense, particularly if your local bookstore has fallen victim to the recession!

And next time, we go undercover in the Romulan Empire with Captains Kirk and Picard – as well as back to the 1960s with Bashir... Julian Bashir, master spy.

Live long and prosper!



CONTENTS

REGULARS

06 NEWS
The new movie enters pre-production, *The Next Generation* comes to Blu-ray, Leonard Nimoy retires again, and a special report from Russia...

13 TREK LIFE
The stunning conclusion to Carl, Steve and Kate's quest for the missing shuttlecraft *Galileo*.

14 TREKNOLOGY
Artificial meat, how to provide the gravity in space stations, avoiding computer hang-ups, and the arrival of a very futuristic diagnostic system.

39 PIN-UPS
A gallery of images across the issue from *Star Trek IV: The Voyage Home*.

62 LOST AND FOUND
Back to the original series' two pilots for more unseen imagery, as well as a rare glimpse of our heroes' stunt doubles in this double-length installment.

72 FISTFUL OF DATA
Your questions answered: did the Remans appear on *Enterprise*?

82 FICTION
The first chapter of Michael A. Martin's *Star Trek: Enterprise* novel *To Brave the Storm* sees Archer and T'Pol seeking help from the Klingons.



92 REVIEWS
The creators of IDW's new movie sequel explain its genesis, and we enter *The Star Trek Vault*...

INTERVIEW

18 SCOTT BAKULA
The captain of the very first *Enterprise* explains how the 9/11 attacks on America reshaped the fifth *Star Trek* TV series into something very different from anything that had come before. "It still had all the traditional *Star Trek* trappings, but in light of what had happened on 9/11, it was more life-affirming and planet-affirming..."



"I FELT THAT THE SHOW REALLY TOOK OFF ABOUT HALFWAY THROUGH THAT SECOND SEASON..."



Regular Newsstand Edition

Exclusive Comic Store Edition

FEATURES

32 BAD CAPTAINS

What led so many command level members of Starfleet into such bad decisions? Which ones were mad, bad, or dangerous to know? We question the motives of everyone from Garth of Izar to Admiral Dougherty – including *DS9*'s Ben Sisko...

40 SCOTTY

Was Mr. Scott really as brilliant as his reputation might suggest? We examine his service record in the prime timeline and see whether he really was the "miracle worker."

48 SET VISIT

December marks the silver jubilee of *Star Trek IV* – "the one with the whales." Writer Howard Weinstein recalls the atmosphere during filming of the climax set in San Francisco Bay.

66 JUSTICE

In its 45 year history, *Star Trek* has presented many different legal systems. But how easy is it to get justice in the Federation – let alone among its enemies?









45s

26 CODA

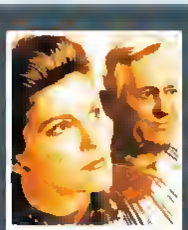
Captain Janeway sees the light in this *Star Trek: Voyager* episode that has some heavy links to Jim Kirk's encounter with the Thollians.

56 CONCERNING FLIGHT

Leonardo da Vinci is given the chance to put his designs to the test: John Rhys Davies recalls working on *Voyager* in this retrospective lookback.

76 TIMELESS

Voyager's 100th story marked the franchise's 540th tale, a complicated tale of cause and effect and cause and effect...







hailing frequencies

A GALAXY OF *STAR TREK* NEWS

LOCATION HUNT BEGINS FOR *STAR TREK* MOVIE SEQUEL



Location scouting has started for the *Star Trek* sequel movie, expected to be directed by J. J. Abrams (although this had not been officially confirmed by Paramount at press time).

Co-screenwriter Roberto Orci told StarTrek.com: "The cast is excited. We have a director. We've started scouting locations. The second time around the crew is already together from the start, so we can jump right into the adventure."

Orci is also involved in the recently launched IDW comic books set in the new movie universe. Comic book writer Mike Johnson has confirmed that they'll serve as an unofficial sequel to the movie. "As we get closer to the next movie, the stories will begin to foreshadow the events of the movie, such as possibly introducing new characters we will see onscreen... pun very much intended. We can lay in subtle clues to what's coming up so that once you see the new movie you can go back and see how it evolved in the comics..." [You can read a full interview with writer Mike Johnson and artist Steve Molnar on page 92.]

John Cho has suggested he wants to see a

"Sulu's battle was external in the first one, and I think it'd be interesting... for him to struggle with a decision." - John Cho



more cerebral Sulu in the second *Star Trek*. "Sulu's battle was external in the first one, and I think it'd be interesting to see him have an internal battle of some sort. That would be fun for me, for him to struggle with a decision."

Abrams has several other commitments, including a handful of new TV series. *Person of Interest* is currently running on CBS (with *Lost*'s Michael Emerson), while *Alcatraz* is due on Fox early in the new year (with *Lost*'s Jorge Garcia). Also recently announced was *Revolution*, a new TV series that Abrams is developing with *Supernatural*'s Eric Kripke.

It is anticipated that shooting on the new *Star Trek* movie may begin before Christmas, with an expected summer 2013 release date for the sequel.



STAR TREK ONLINE TO GO FREE-TO-PLAY



Star Trek Online, the massive multi-player online role-playing game, will soon be free-to-play according to creator Cryptic Studios.

"In addition to seeking out new life and exploring strange new civilizations, part of our continuing mission for *Star Trek Online* is to expand and improve," said Jack Emmert, CED of Cryptic Studios. "Transitioning to a free-to-play model is a natural way to share all we've built with a broader community of players and we couldn't be more excited."

Until now, players have paid a $14.99 fee to participate in the full game. From the end of 2011, an additional free option will be available, although this will offer a more limited experience. The move brings *STO* into line with other Cryptic MMOs, such as *Champions Online*, which have already included a free-to-play option.

Non-fee paying players will have access to all missions, levels and zones in the game, including 'daily quests' and user-generated content, but character abilities and equipment access, as well as in-game social media, will be limited.

Departing executive producer at Cryptic Dan Stahl sees free-to-play as a natural development for the game. "Free-to-play is something that I've always wanted for this game because I have seen the value and success of that business firsthand by watching *Champions [Online]*."

THE NEXT GENERATION BEAMS UP TO BLU-RAY!



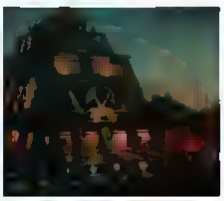
To celebrate next year's 25th anniversary of the TV debut of *Star Trek: The Next Generation*, the series will finally get its long-awaited Blu-ray DVD release. All 178 episodes of the show will be available on the high definition format – eventually.

To begin with, CBS Home Entertainment will launch a sampler disc entitled *Star Trek: The Next Generation – The Next Level* on January 31, 2012. It will contain the series' double-length pilot "Encounter at Farpoint," as well as two fan favorite episodes – season five's "The Inner Light" and season three's "Sins of the Father."

"Fans have been clamoring for a high-definition release of *Star Trek: The Next Generation* for years," said Ken Ross, Executive Vice President and General Manager of CBS Home Entertainment. "Transferring the series to high-definition presented difficult technical challenges, but our team has come up with a process to create true 1080p HD masters with true HD visual effects. We can't wait to show fans how pristine the series looks and sounds with our upcoming Blu-ray releases."









"Fans have been clamoring for a high-definition release of *Star Trek: The Next Generation* for years..."

The new release promises "true high-definition 1080p" and will begin to be available later in 2012. Upgrading the show has presented several technical challenges for those involved. Shot on film and transferred to videotape for editing, *The Next Generation* episodes are being reconstructed for HD from the original uncut negative film – 25,000 reels of it! To create the new Blu-ray DVDs, all the film material will be edited to match the videotape masters of the episodes. The special effects for the series were created on film, so can be remastered in HD and edited into the new versions of the episodes.

Consulting on the project are husband and wife *Trek* experts Denise and Mike Okuda. Mike designed the computer interfaces for the *Enterprise* on *The Next Generation*, as well as serving – alongside wife Denise – as a technical consultant on various *Star Trek* shows and DVD releases, and writing several *Star Trek* books.





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ЗВЁЗДНЫЙ ПУТЬ*

(*THAT'S *STAR TREK* IN RUSSIAN)

It's not one of the countries that instantly springs to mind when you think of *Star Trek* fandom, but Russia has a thriving, if small, fan base. Denis Rakhl introduces the unusual convention that they hold annually...

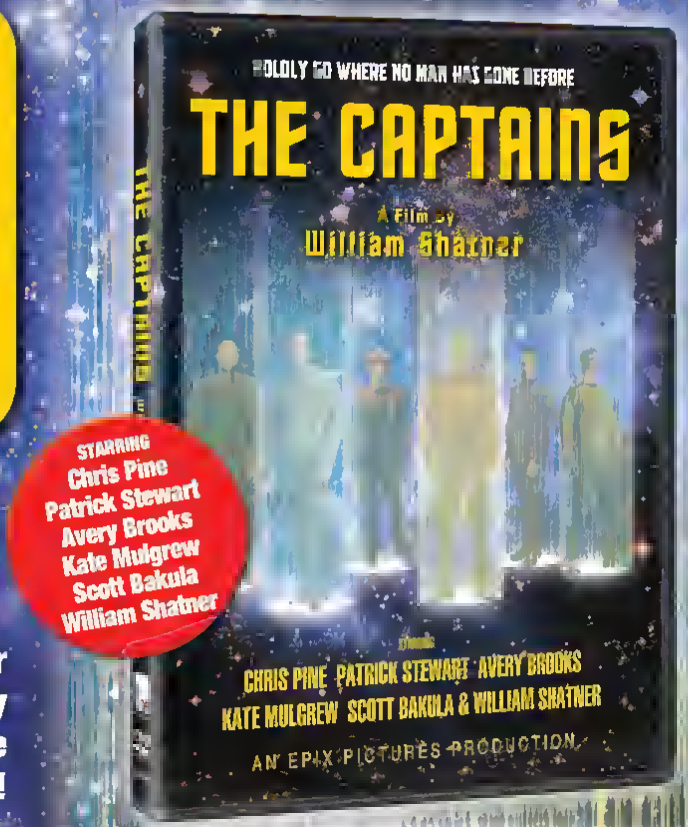


Russia and, generally, the countries that comprised the former Soviet Union, have traditionally been ignored by the *Star Trek* Powers That Be when it's come to any fan-oriented activities (the premiere of the 11th movie being a slight exception). Nevertheless, people in that vast territory do have a certain exposure to *Star Trek*, and where there is such exposure, there are Trekkers. Although the fan environment is mostly online, we do try to get together at least once a year, at an event called RusCon – although it lacks a lot of features of traditional Western conventions.

RusCons are a kind of themed camping/limited role play event and take place between the end of June and the beginning of August in the forest near Moscow. It started 10 years ago with 30 people from all over Russia coming together for a week, bringing tents, sleeping bags and whatever *Star Trek*-related materials we could salvage. Last year, we celebrated the 10th *Star Trek* RusCon week, with over 130 Trekkers present, and this year we already had over 140 people participating in a Mirror-Universe themed event.

The format was mostly induced by lack of financing, but then became a tradition liked by all participants. While it makes it virtually impossible to invite celebrities (most of whom would probably refuse to come to Russia even to a "normal" convention, for any reasonable money, anyway), over the years, the organizers have collected a decent library of fiction, comic and *Star Trek*

BOLDLY GO



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Patrick Stewart
Avery Brooks
Kate Mulgrew
Scott Bakula
William Shatner

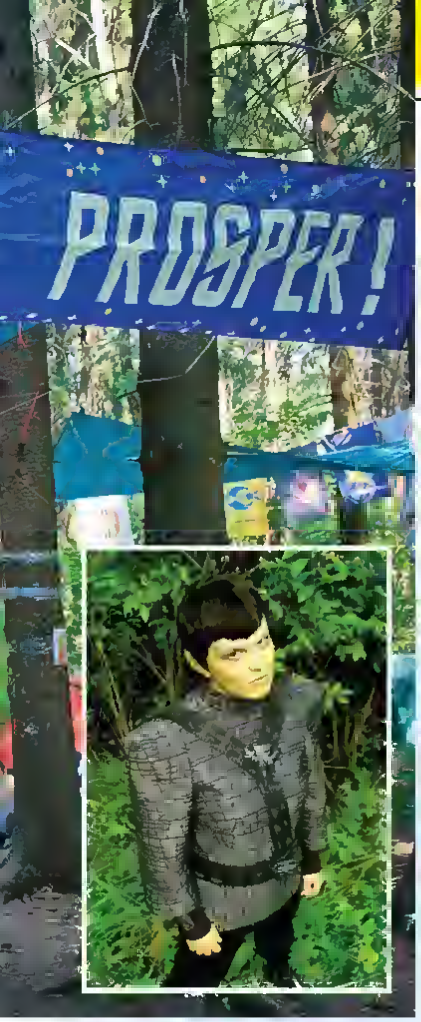
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reference materials, and a full collection of the movies and episodes, so every day, at least for a couple of hours, people can watch their favorite episodes on the "big screen"

This is important, since some of the participating Trekkers come from places where they still don't have full access to such materials, with an almost complete lack of *Trek* on Russian TV or the stores' shelves, and delivery services for overseas orders being too expensive. For them, RusCon is not only the chance to meet their friends and fellow Trekkers, but also an opportunity to get familiar with some new aspect of the *Trek* universe

In addition to watching and discussing *Trek*, the guests engage in role-playing activities arching over the entire event, and traditionally, a couple of presentations are made across the week on various aspects of the franchise and space exploration in general. We even had our own camp-wide radio broadcast center.

This year's RusCon, which took place on July 24–30, saw our first serious attempt to run the whole week under a uniform theme, this time the Mirror Universe The legend went that a Federation experiment ended up going horribly wrong, and all the participants found themselves in a strange and only vaguely familiar place. So lots of little details, costumes, entertainment events, and of course the selection of episodes for public display reflected that Mirror theme It was a serious challenge for the organizing committee, but the effort definitely paid off.

This year was the second in a row where we had an organized costume show. Even though many participants didn't remove their uniforms throughout the week (in spite of abnormal 30+ degrees heat!), many of them had some special outfits and performed scenes prepared for the show.

A new, and instantly successful, addition was a "constructors' tournament" where the goal was to construct, within the week, a *Star Trek* vehicle out of the materials available in the forest. A DS9 model won by a healthy margin.

In most of the attending Trekkers' opinion, this year's event was one of the best and most memorable. Anyone willing to come and see in person how we celebrate *Trek* here is more than welcome to do so

"RusCon is not only the chance to meet friends and fellow Trekkers, but also an opportunity to get familiar with some new aspect of the Trek universe."





TERRIBLE ADVICE, GOOD REVIEWS



Enterprise star Scott Bakula made his UK stage debut in late September in *Terrible Advice*, a new play written by *Warehouse 13*'s Saul Rubinek and directed by *The Muppets*' Frank Oz. The play's world premiere was staged at London's Menier Chocolate Factory and featured Sharon Horgan, Caroline Quentin and Andy Nyman in the cast, alongside *Quantum Leap*'s Bakula.

Bahula is no stranger to the stage, having made his Broadway debut as Joe DiMaggio in *Marilyn: An American Fable*, followed by the Off-Broadway musical *Three Guys Naked From the Waist Down*. He was Tony-nominated for his performance in *Romance/Romance* in 1988. More recently, he has played *Nathan Detroit in Guys and Dolls* at the Hollywood Bowl in L.A.

The Guardian noted Rubinek's debut play was 'impressively constructed' and based on a great idea – that people offering relationship advice to friends were usually the least qualified. Bakula, says the paper, 'convinces as a womanizer and a prat.' Critic Kate Kellaway enjoyed the play's 'smart asides and savored its wilder moments.' *The Telegraph* suggested that *Terrible Advice* was not a 'date play,' describing it as a 'dark comedy' about relationships that's 'not for the squeamish.' *The Stage* suggested the play has 'a winning formula,' and described Bakula as 'consistently watchable.' Following the UK run, it is believed that *Terrible Advice* will be revived in a US theater.

Read our interview with Scott Bahula on page 18

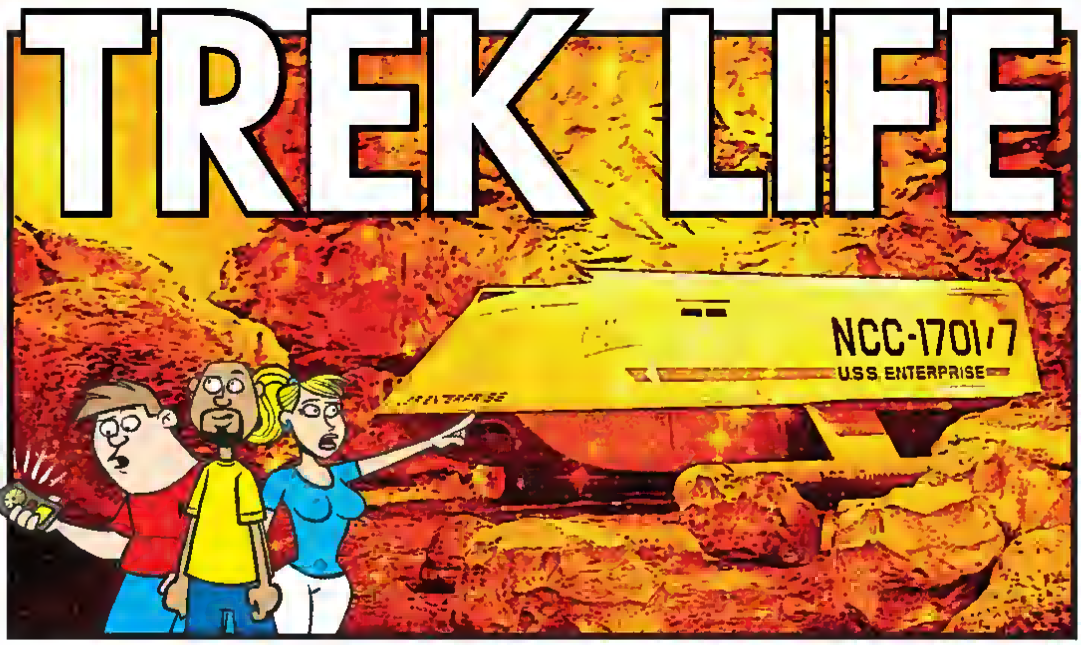
NIMOY RETIRES... AGAIN!

Leonard Nimoy – who has already 'retired' from acting once, only to briefly return – has declared he's attended his last ever *Star Trek* convention. At an event at the start of October in Rosemont, Chicago Nimoy declared it his last outing. "This is hard," the Spock actor admitted to the crowd. "I thought it would be and it is. I'm so grateful for the support we have had and the exchange of love that we have had for so many years."

Nimoy admitted he still 'owed' a handful of professional appearances in terms of film and TV, but that this event was his convention farewell. Making the famous Vulcan hand-sign he said: "May each and every one of you live long and prosper."

The Next Generation's Jonathan Frakes doubted fans had seen the last of Nimoy. "I'm sure he believes it's his last tour. I don't think he's lying. But I'm sure he can be persuaded to return to the circuit..."

TREK LIFE



THE QUEST FOR THE *GALILEO*

THE STORY SO FAR: Carl has been captured by mysterious forces as he searches for the missing *Galileo*

The Trek Life

by David Reddick, Paul Simpson & Dayton Ward



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treknology

THE FUTURE REALLY BEGINS HERE

COMPILED BY DR. CHRIS DOWS

POWERING UP THE FUTURE

How will bases on Mars and the Moon be powered? It's a question vital to any future space exploration, let alone the construction of Starfleet's primary shipyard, but thanks to the efforts of a combined NASA and U.S. Department of Energy team, a possible solution was revealed at this year's national meeting of the American Chemical Society in Denver, Colorado. Outlining the revolutionary fission-based technology currently under development, project leader James E. Warner presented a potential generator unlike anything seen before. Instead of the massive, sprawling structures usually associated with the generation of nuclear power on this planet, these would be around the size of a hand-luggage suitcase, cooled by liquid metal, and capable of generating around 40kW of power in locations ranging from lunar craters to Martian mesas. While some issues connected with fission technology are yet to be resolved, the team is aiming to demonstrate the technology by 2012.



LEVEL FOUR DIAGNOSTICS – ON YOUR PC!



Anyone who owns a computer knows the frustration of a program suddenly freezing without any obvious reason. At best it means rebooting the software or, in worst case scenarios, the loss of vital information or corruption of the computer as a whole. Starfleet installations avoid this by continually running diagnostics on themselves at levels five and four, making automatic repairs and adjustments without the need for engineers to be involved. Following this model, a team from the Universita degli Studi di Napoli Federico II in Naples, Italy have created a monitoring tool that gathers information from within the operating system, rather than interrogating system components or error message logs, to give a real-time assessment of software health while it is running. If any program 'hangs,' the algorithm not only alerts the user of the problem but creates a way to protect the entire computer from crashing within a 10th of a second. This approach could prove vital in maintaining the integrity of highly complex systems, particularly those employed in sensitive applications such as air traffic control or computer-linked medical networks.

MEAT WITHOUT THE FEET

While Neelix tried his hardest to feed the crew of the *Starship Voyager* with limited replicator access and an eclectic mix of foodstuffs, it has to be said his efforts weren't always met with the greatest of enthusiasm. Had he been able to grow his own meat substitute alongside vegetables in his hydroponic garden, his reputation – and menu – might have increased considerably. It may sound like an alien concept in itself, but several European scientists recently met to agree on a common research approach to develop cultured meat – artificial muscles grown from cells, which are then combined with nutrients similar to those found in animals. Much of the technology to make the leap from theory to an actual industry currently exists – for instance, the base cells could be grown in nutrients made from blue-green algae. While the whole idea might seem unpalatable to some, there is no denying the concept avoids many of the issues connected with the rearing of cattle, such as land use and animal welfare. Whether it'd make the perfect accompaniment to a Jibalian seven-spice omelet is another question.





NHS – NATIONAL HEALTH STARFLEET?



In an extraordinary collaboration between the United Kingdom's National Health Service, University of Leicester and NASA, the Accident and Emergency department of Leicester's Royal Infirmary has been equipped with a totally non-invasive diagnostic suite which has the ability to detect over 40 diseases quickly and accurately. Thanks to three cutting edge technologies working in combination for the first time, a patient can have gases in their breath electronically analyzed; the surface of their skin scanned by a system originally developed for planetary research; and their blood flow and oxygen content monitored via ultrasound in much the same way a Starfleet Medical bio-bed operates.

It's the combination of the systems that makes this Earth-bound 'Sickbay' so powerful. The employment of a real-time mass spectrometer allows detection of by-product gases from errant bodily processes in human breath which might be caused by disease or other health issues. A whole host of imagers, originally developed by Leicester University researchers for the proposed 2019 ExoMars space mission's Life Marker Chip, record everything from external and internal skin temperature to the actual color of the flesh, often a first indicator of conditions such as liver disease. Such is the resolution of the scanners, it's even possible to analyze how effectively surface veins are circulating oxygen within the blood, and it is claimed skin cancers may also be identified.

If you want to be scanned by something much smaller, consider the latest nano-engineering development from scientists at the University of Illinois at Urbana Champaign, and Northwestern University. By employing the concept of filamentary serpentine device geometry, they have produced a flexible patch with a number of 'stretchable' circuits that can transmit information on the wearer's circulation, muscle and brain function from a tiny stick-on 'tattoo.'




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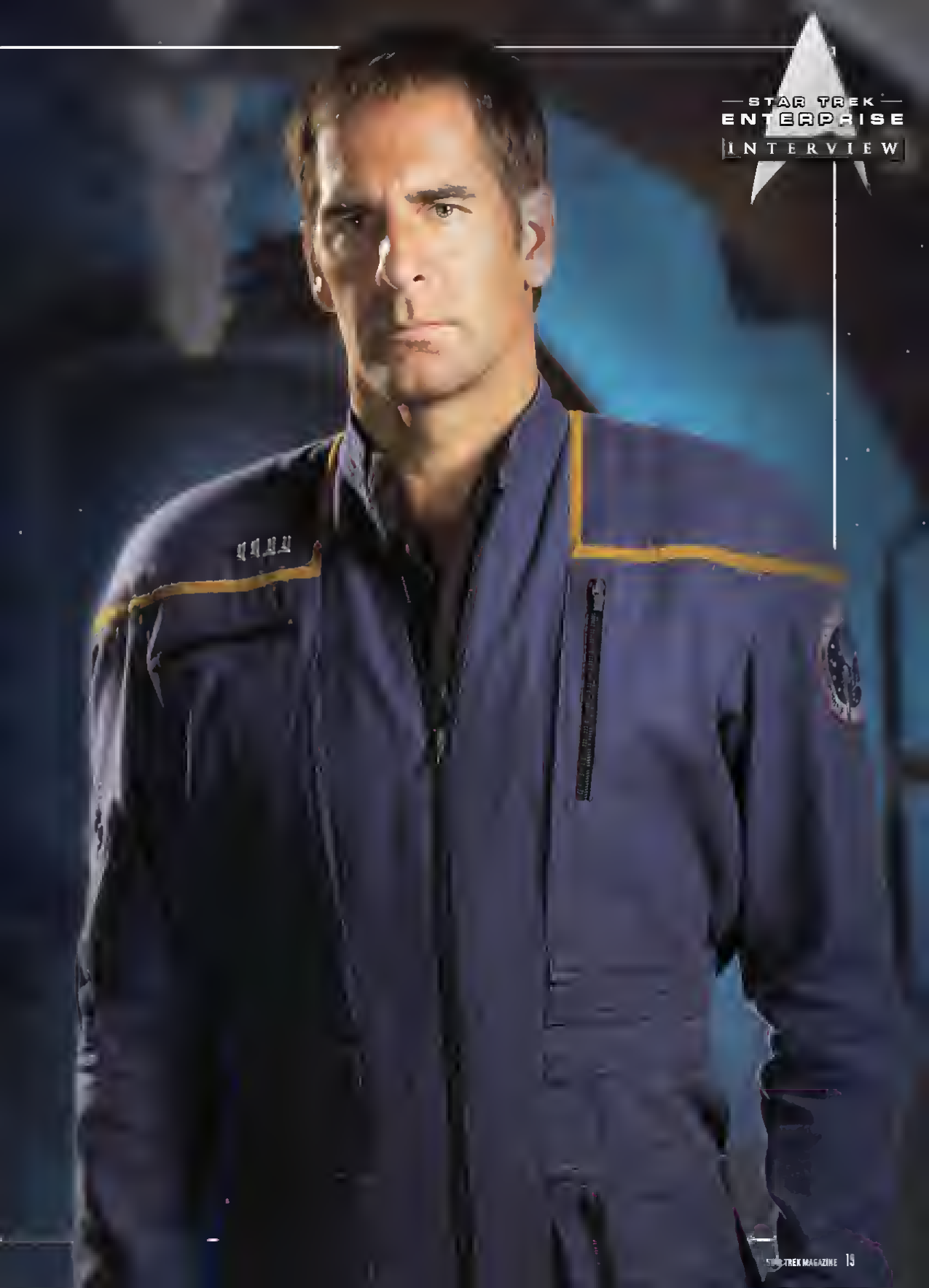
BAKULA FUTURE

2001 2011

Scott Bakula doesn't often give interviews about his time as Jonathan Archer on *Star Trek: Enterprise*, but on the rare occasions he does, he's still full of enthusiasm for the role he played for four seasons in the final televised *Trek* series to date. Shortly before he boarded a flight to London for his UK debut in the play *Terrible Advice*, by *Warehouse 13* star Saul Rubinek, he looked back at the show that celebrates its 10th anniversary this year...

Words: Paul Simpson




STAR TREK
ENTERPRISE
INTERVIEW

In the period between Star Trek: Enterprise *starting filming, and its premiere episode, "Broken Bow," being broadcast, cast and crew were still in the process of getting to know each other. A lot of the signature elements of* Enterprise *were still in flux. Knowing that the Andorians [below] were set to feature heavily within the series, makeup supremo Michael Westmore was busily working on redesigning them, trying to find a way to make their antennae seem part of an organic whole. It seemed as if* Enterprise *was a continuation of business as usual...*

But less than a week before "Broken Bow" aired, everyone involved with Enterprise *– and the whole world – were horrified by the catastrophe of the Al-Qaeda attacks on New York and Washington. The events of September 11, 2001, had a resounding effect on the television landscape, and Star Trek did what it's always done best. It took contemporary events and gave them a science fiction spin, with the third season playing out what's become known as the Xindi arc, as Enterprise and its crew tried to find those who had launched an unprovoked attack on Earth at the end of the second year...*



Scott Bakula as Jonathan Archer, with the cast of *Enterprise*



The Andorians head over to *Enterprise*

Star Trek Magazine: *Enterprise* changed as a result of 9/11: did it become something you didn't expect, going into it?

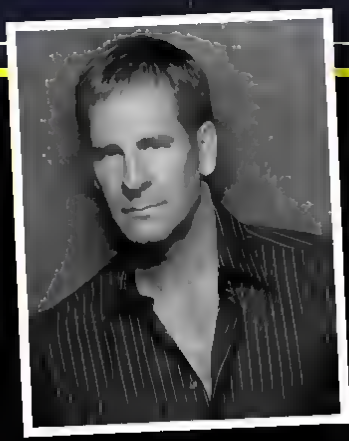
Scott Bakula: I think it turned-into something that nobody expected – for better or for worse. I always talk about the writers' state of mind. They're affected by their lives and what's going on around them. In this case, a little romp of a *Star Trek* adventure just didn't feel right any more. So instead of fighting that, which I think would have left us in really muddy waters, they just embraced it and we dove in. Some people liked it, some people didn't.

I felt that the show really took off about halfway through that second season through to the end – I felt it was going gangbusters and I wish we could have continued. We'd really found our niche, and our place. It felt different from the other series. It still had all the traditional *Star Trek* trappings, but in light of what had happened on 9/11, it was more life-affirming and planet-affirming, because that was such a devastating blow to our psyche over here in America – to everybody's psyche.

Looking back at the final season, it's as if Archer has looked at himself during the Xindi arc, and not liked what he saw. During that year he's starting to come to terms with himself. Is that overly using hindsight?

No, that was there, and that was part of the intention. You had this army brat who was raised in the system. His dad was part of it. He knew everybody, walked down the corridors when he was 12 and everyone knew who he was. He had that kind of life, and was expected to follow his father. That's what the scene in the pilot, the little scene with his dad on the beach flying, was about: that was his destiny. But it took the Xindi arc to force him to embrace it, and step beyond what his dad had ever dreamed of.

I just feel that for Archer that Xindi moment, that parallel story to 9/11, was his wakeup call and he ended up not always happily, but grudgingly, accepting that. He took that on and then I think he grew because of that.



SCOTT BAKULA

Born in St. Louis, Scott Bakula moved to New York in 1976 where he began his career on the stage. He made his Broadway debut in 1983, starring as Joe DiMaggio in "Marilyn: An American Fable." In 1988, he was honored with a Tony nomination for his starring role in the Broadway musical "Romance/ Romance."

Throughout his career, Bakula has continued to return to the stage, recently appearing at the famed Hollywood Bowl, starring as 'Nathan Detroit' in a limited run of the musical "Guys and Dolls" featuring Jessica Biel and a handful of Broadway heavyweights. Over the past few years, he has also starred in "Dancing in the Dark" at San Diego's Old Globe Theater, and Jane Anderson's "Quality of Life" at the Geffen Playhouse. This fall, he made his London debut in Saul Rubinek's new play *Terrible Advice*. Bakula's singing talents have also been showcased in performances at Carnegie Hall, the Kennedy Center Honors, and at the Hollywood Bowl.

Television fans know Bakula for his many guest starring roles as well as his five-year stint on the innovative series *Quantum Leap*. For his multi-faceted portrayal of time traveler Sam Beckett, he won a Golden Globe for Best Actor in a Drama Series, in addition to earning four Emmy Award nominations, three more Golden Globe Award nominations, and four Best Actor Awards from the Viewers for Quality Television. Bakula also directed three episodes of the series.

He served a four-year mission as Captain Jonathan Archer in *Star Trek: Enterprise*, for which he received a People's Choice Award nomination for Favorite Male Performer in a New Television Series. He starred in the TNT series *Men of a Certain Age*, with Ray Romano and Andre Braugher, and has had two recurring roles on hit series: the CBS sitcom *The New Adventures of Old Christine*, playing young Christine's father; and NBC's action comedy *Chuck*, as the title character's estranged dad.

On the big screen, Bakula has been seen in a broad range of feature films, including Irwin Winkler's *Life as a House*; the indie film *Role of a Lifetime*; *American Beauty*, Clive Barker's supernatural thriller *Lord of Illusions*; and Carl Reiner's *Sibling Rivalry*, which marked Bakula's feature film debut. He was also heard as the voice of Danny the cat in the animated musical *Cats Don't Dance*.

"I THINK ENTERPRISE TURNED INTO SOMETHING THAT NOBODY EXPECTED – FOR BETTER OR FOR WORSE. A LITTLE ROMP OF A STAR TREK ADVENTURE JUST DIDN'T FEEL RIGHT ANY MORE."

It was a tempering process...

It was. He emerged as a different kind of man, a different kind of leader. He blossomed in terms of his emotional development. He let a lot of his preconceptions and prejudices go. The things that were holding him back, he had to be either buried by them or move past them, and we worked it out, and they worked it out, so he could push through it. So when you do get that glimpse of the Federation – that little table with five guys sitting around – you say, "Yes, I can see that happening, I can see that working out."

Obviously the original idea for the whole show was the coming together of the Federation and Archer would be instrumental in bringing that together. We didn't have a chance to play that out; we had to jump to it, and hurry it up. But that was the nature of television: we didn't have that luxury of seven years. Everybody said we were automatically going to have seven years, but no, that wasn't true. The landscape of television really changed. We were more at the mercy of our ratings, we were more corporately connected and we had to produce in a certain way.



Enterprise's The Xindi



people for one episode, and then they'd be gone and I'd move onto the next. I never got to work with them again – very seldom, with a few exceptions.

It was an anthology show, really...
Star Trek was in a sense also, but there were a few people who got to come back. Vaughn, Jeffrey Combs – always a joy to see those guys show up.

You've made a number of appearances on the comedy spy drama *Chuck* as Chuck's dad; that's another show where it seems people are enjoying themselves...
They are, and I have to give a lot of that credit to Zachary [Levi, who plays Chuck]. He's a fantastic guy, full of energy, life and good intentions. He has a great loose set over there.

I know a lot of the people from *Star Trek* went over there – when I worked there, it was great fun. Robbie [Duncan McNeill from *Star Trek: Voyager*] was there directing, and some of the ADs and the special effects guys, Dan Curry. They had some great people on the set. Zach kept it happy and fun and light. He was working his tail off.

I thought totally the show was really done well, and the producers did a great job. Warner Bros. also did a great job of keeping it around, and keeping it alive somehow. And the fans have kept it alive: it reminds me a little bit of *Quantum* in that respect. It's the fans who are watching the show who absolutely adore it. With good reason – it's really smart and fun and just off enough. I had a ball doing it, and I'm thrilled that they've got another season.

"THE SKY WAS THE LIMIT – YOU COULD GO WHERE YOU WANTED TO GO WITH IT. WE HAD A BALL, JUST A BLAST."

Everyone seems to be really enjoying themselves filming the Mirror Universe episodes ["In a Mirror Darkly"]. Were you having as much fun as it seemed?
My gosh, yes. That was so out there. That was so opposite. The sky was the limit – you could go where you wanted to go with it. We had a ball, just a blast.

You had some great scenes with Vaughn Armstrong playing a different version of Admiral Forrest in that story...
Vaughn was great in that. That was one of the joys of *Enterprise*. There were so many wonderful actors who came through, and several of them – he's a great example of one of them – we were able to repeat and come back. It was always so much fun to work with them when they came through. The show in all forms has always had a reputation of having wonderful actors coming in, and it was a joy. He's one of the repeaters that was, "Great, fantastic, he's back. Let's go!" You love when that happens.

I've done a lot of TV, but on *Quantum Leap* I saw


Scott Bakula with Dean Stockwell in cult TV hit *Quantum Leap*







Scenes from the play *Terrible Advice*

"I LOVE CHARACTERS THAT HAVE PROBLEMS, THAT HAVE SECRETS..."

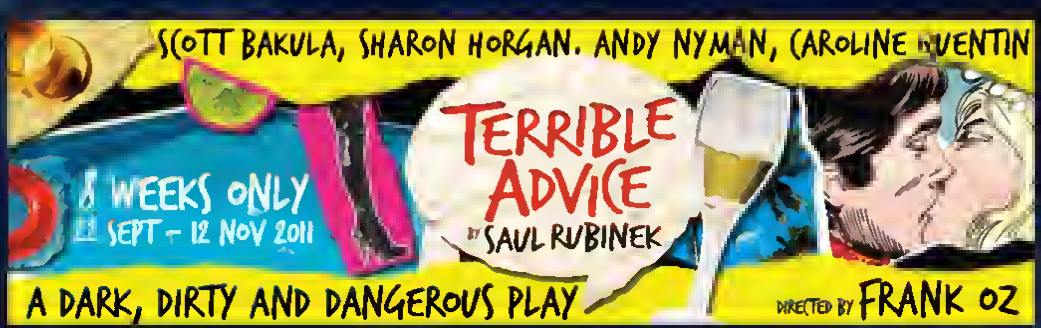


Are you appearing in *Chuck*'s final 13 episodes?
Not that I know of, no. I haven't heard anything but I never really know long ahead with that show: they just call and say, "Can you do this and that." We shall see!

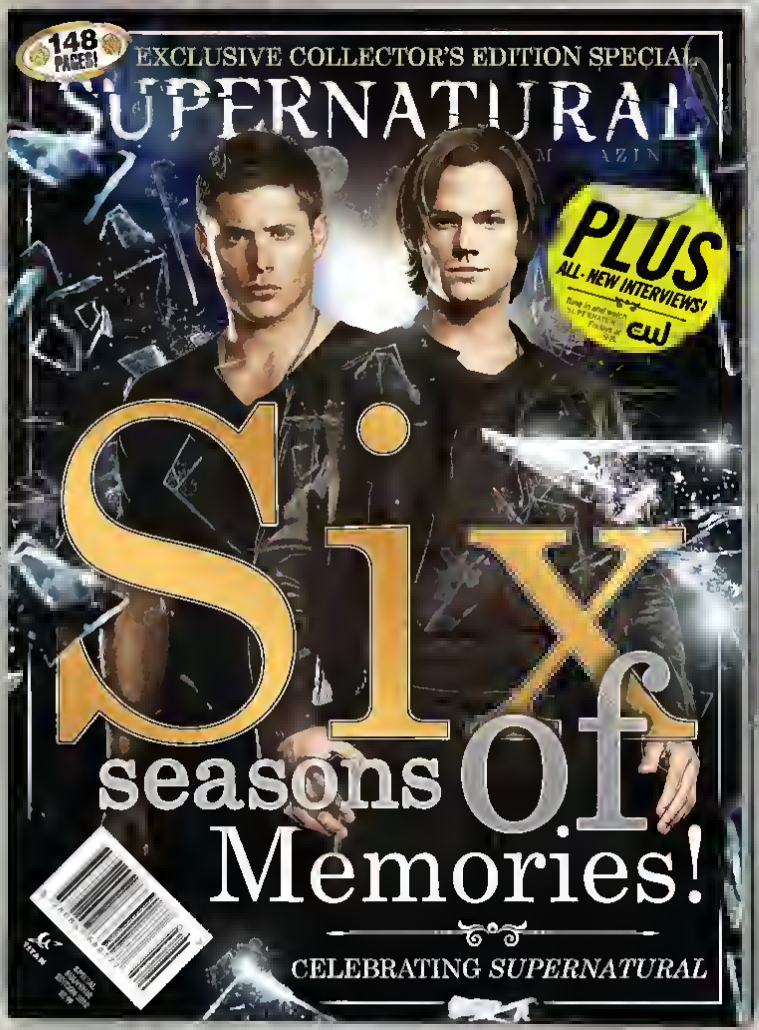
So when you're offered a role, what do you look for?
I look for the characters to be truthful and honest; whether I like them or not isn't important. It's whether I believe them on the page. I'm first and foremost always attracted to good writing. I think on *Terrible Advice (pictured)*, Saul Rubinek has done a wonderful job with the four characters.

Then, if I like the theme and I'm drawn to the piece and it's good writing, then I take the next step of looking at whatever character has been offered to me – or sometimes you're reading it and you think you'd like to play that guy, and you don't know what they're thinking of you for. I love characters that have problems, that have secrets and stuff going on that you're not exactly sure, and you have room to be creative. I'm also drawn to things that are not me, that feel like I'm going to have to work harder. I enjoy the stretch of that.

You're pulling on a skin?
Yes, that's what drew me to acting in the first place. I think that that quite often is the difference between theatre and movies. Movies are often more about who you are and your personality and less about what kind of an actor you are. The theatre tends to first be concerned about what kind of actor, and the possibilities of what kind of an actor you could be.

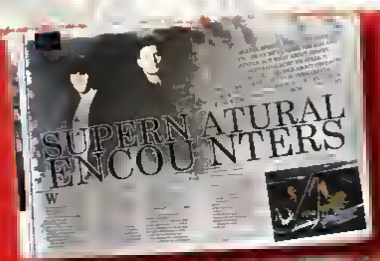


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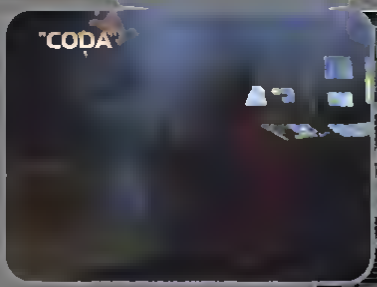
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STAR TREK 45S

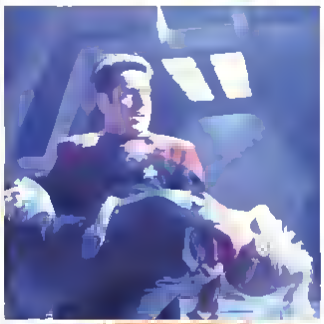
10: CODA



Our journey through the *Star Trek* franchise, stopping off and examining every 45th episode in this 45th anniversary year of the original series, picks up again with the 450th broadcaet etory, the first of three this issue from the annals of the *Starship Voyager*. And it's one whose roots in earlier episodes show through clearly...











In "Coda," Captain Kathryn Janeway dies and is encouraged into the light by the spirit of her father. She is not ready to accept death, and various members of her crew start sensing the presence of her ghost around the ship. Eventually, we learn that her 'father' is an alien creature that feeds on consciousness, trying to lure her into its realm. Janeway fights back and ends up reunited with *Voyager*. It's no one's favorite episode, but it's not a bad one, either, and it's a good demonstration of many of the strengths and weaknesses of a 'typical' 1990s *Star Trek* episode.

The last story discussed in our examination of the 45s, "Accession" [in issue 35], was almost exactly halfway through the run of *Star Trek: Deep Space Nine* and steeped in the running Bajoran politics plotline. The story is unspectacular in the literal sense of the word – it's about people, not about an SF high concept – and it would have been difficult to tell in any other *Star Trek* series. The threat is quite a subtle one, about a population changing their attitudes, rather than something apocalyptic.

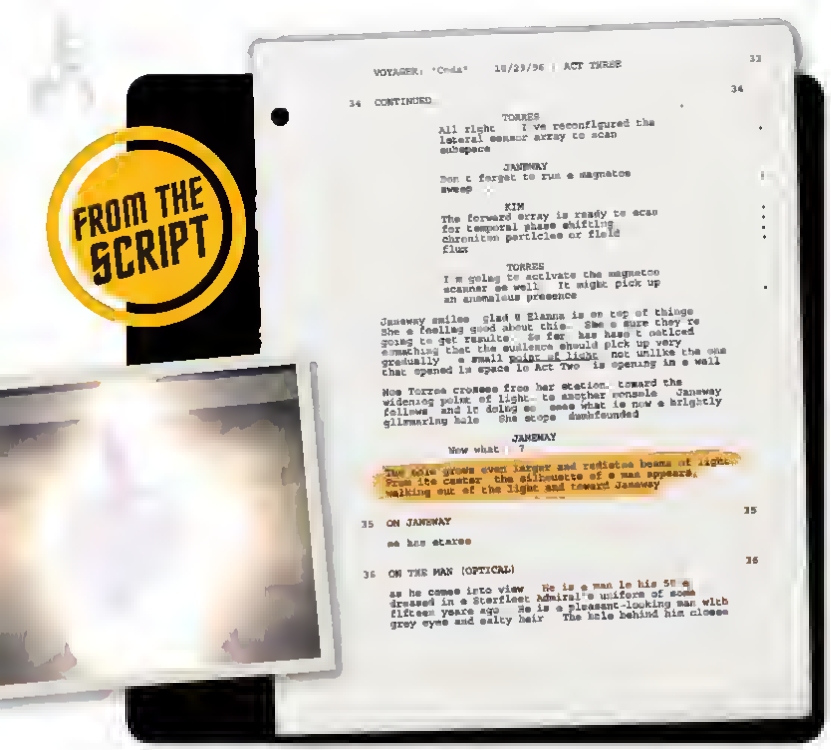
Voyager, on the other hand, started out as a more 'back to basics' *Star Trek* series, one where the crew of a starship

DATA FILE: "CODA"

Writer:	Jeri Taylor
Director:	Nancy Malone
Broadcast number:	450
Production code:	158
Stardate:	50518.6
Novelization:	Jeri Taylor's novel *Mosaic* covers some similar ground, and is best read as a companion piece to this episode.
First broadcast:	January 29, 1997

A week earlier, Bill Clinton was inaugurated as US President for a second term, and Madeline Albright was confirmed as the first female American Secretary of State.

Two days later, George Lucas released the first of the Special Editions of the *Star Wars* saga into cinemas, with *Episode IV: A New Hope*.





flew into uncharted territory and encountered exotic creatures. The problem was that after 450 episodes, it was inevitably long past the time when it was possible to come up with an entirely original story in the *Star Trek* format. The first story where one of the regulars 'dies,' then was seen as a ghost by a few crewmen, to the initial disbelief of their Vulcan colleague, but then was brought back with raw science and a bit of lucky timing was "The Tholian Web," nearly 30 years before. By 1997, there had been so many *Star Trek* stories that it was possible to describe most episodes as if they were cocktail blends of previous ones: "Coda" is one part "The Tholian Web," and the rest from *The Next Generation*: one part "Cause and Effect," a little "The Next Phase" and "Future Imperfect," and not quite enough "Tapestry."

While *Star Trek* was never entirely unpredictable – only the youngest viewers would have thought Captain Kirk had really died in "The Tholian Web," because TV doesn't kill off its leading men like that – the original series brought lots that was new to network television for the first time. "The Tholian Web" was part of the show's third season, and ironically the feeling at the time was that the format was running out of steam. There were, though, some striking, original concepts on display – the design of the Tholians, a web to catch spaceships, the image of a ghost in a spacesuit.

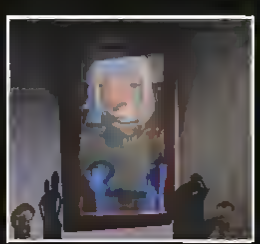
"The problem was that after 450 episodes, it was inevitably long past the time when it was possible to come up with an entirely original story in the *Star Trek* format."

"THE THOLIAN WEB"

Four moments from the 1968 episode that are echoed in "Coda."



A memorial gathering



A ghostly apparition



The ship's Vulcan believes



The Captain returns from the ghostly state







"'Coda' is one part 'The Tholian Web,' and the rest from *The Next Generation*: one part 'Cause and Effect,' a little 'The Next Phase' and 'Future Imperfect,' and not quite enough 'Tapestry'."

In both "The Tholian Web" and "Coda," the crews hold a memorial service. In the earlier story, Spock's eulogy is so measured it efficiently makes the point that he's not so much logical as emotionally stunted: "I shall not attempt to voice the quality of respect and admiration which Captain Kirk commanded. Each of you must evaluate the loss in the privacy of your own thoughts." In *Voyager*, it's an opportunity for a more on-the-nose group therapy session. Harry Kim is one of those with an anecdote, recalling: "that away mission when we found all those bushes of over-ripe fruit. Must have eaten half a kilo. My hands and mouth were all purple, and the Captain



"One of the entry requirements to Starfleet Academy always seems to have been a difficult, defining relationship with a parent who outranks them, so it comes as a surprise to find that Janeway liked her father and that Admiral Janeway wanted his daughter to make her own decisions."

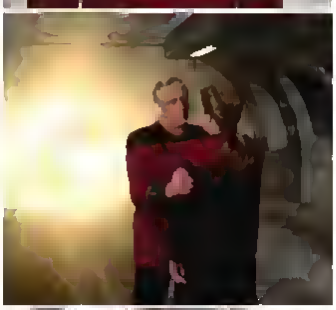
came and sat down next to me, and her mouth was all stained too. She put her arm around my shoulder and she said, she said 'Ensign, these are the times we have to remember'." It feels a lot less clever, and if that really is Harry Kim's defining Janeway moment, or how the writers think we should remember her, it would be a little sad.

Where the earlier story played Spock's attempts to explain overlapping universes for laughs, "Coda" quickly lapses into *Voyager*'s most celebrated sin, technobabble – by this point, talk of tachyon bursts, temporal anomalies, microcellular scans, lateral sensor arrays and chroniton particles came so easily that it's clear that the writers didn't even realize they were doing it.

But at the center of the episode is something a little more heartfelt and human. One of the entry requirements to Starfleet Academy always seems to have been a difficult, defining relationship with a parent who outranks them, so it comes as a surprise to find that Janeway liked her father and that Admiral Janeway wanted his daughter to make her own decisions. It's this relationship that drives the episode and lifts it above the formula.

"Coda" was written by Jeri Taylor, co-creator of *Voyager*, but also the author of the *Star Trek* novel *Mosaic*, which dived into Janeway's past and also referred to her father's







death. *Mosaic* had only been out for three months when "Coda" was shown, and if you read it, it adds layers to the TV story, to the point the two stories are companion pieces. It gives the relationship a little more depth.

At heart, there's a standard *Star Trek* twist – X is not the friendly face it pretends to be, it's an alien trying to trick someone. Usually that alien is utterly convincing right from the start, but makes one fatal, glaring error that makes our hero realize it's a trap. The best example might be "Future Imperfect," where Riker is given a fake life taken from his memories but he's been married off to a holodeck character.

"Coda" actually plays this quite cleverly. We don't think Janeway's dead when we see her die, we assume her 'father' is an alien up to no good. But it's as if Janeway's seen those old *Star Trek* episodes, too. She works from the same assumptions we do. And the twist is not that the alien gets one detail wrong, it's that it can't see the wood for the trees. Janeway comes to realize that her 'father' is simply not acting in the way her father would. And that, in the end, is a nice way to square the circle of having an old, formulaic series that's now seeking to add a more subtle, human dimension to the mix.

Lance Parkin

The series continues with "Concerning Flight" on page 56.

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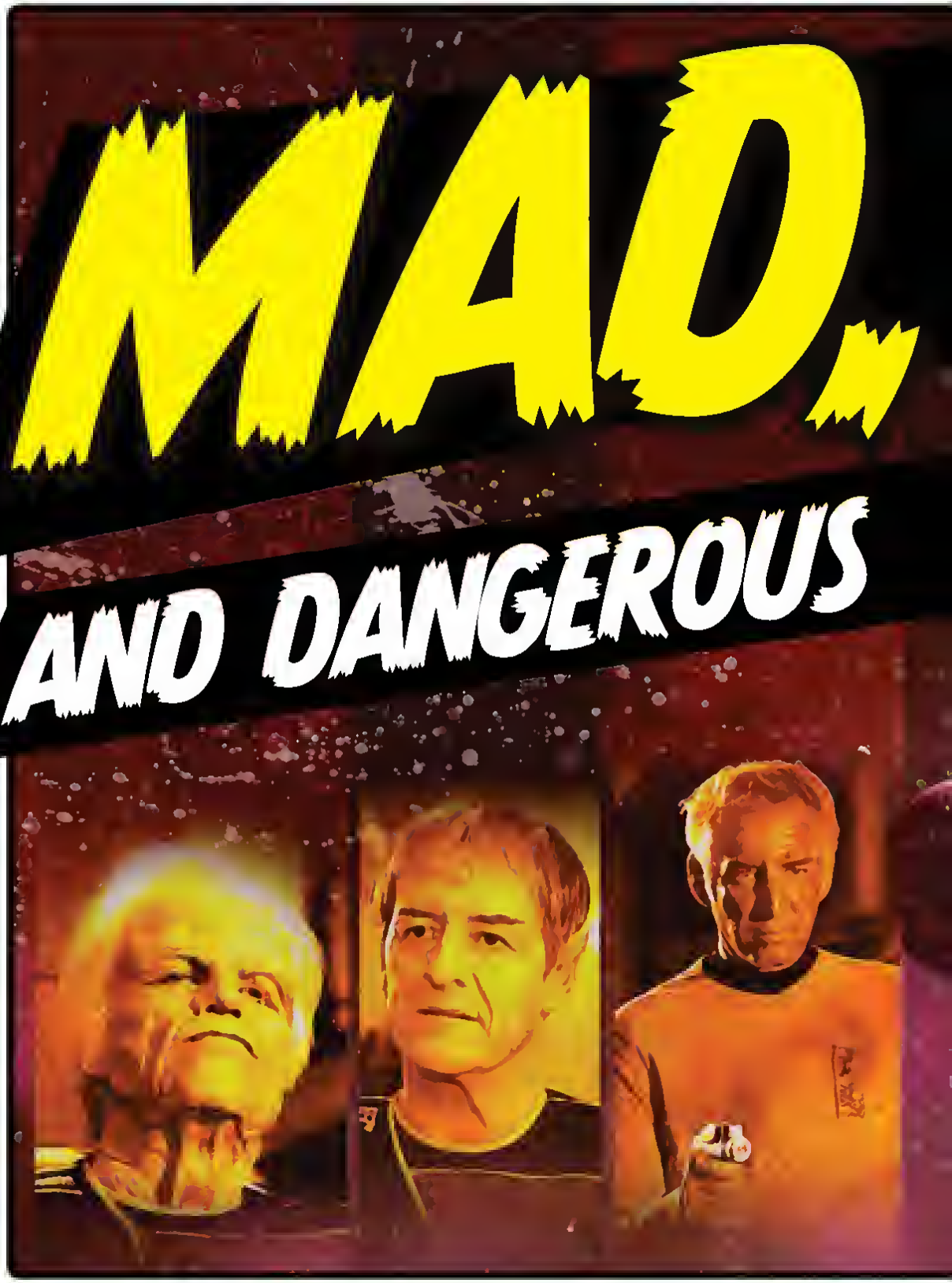
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MAD
AND DANGEROUS

BAD TO KNOW!

What's wrong with Starfleet's training that so many captains and admirals go rogue at the first sign of trouble? Brian J. Robb investigates...



Entire *Star Trek* episodes and movies have been built around them: Starfleet captains and admirals who go rogue. We know our heroes-in-command – Archer, Kirk, Picard, Sisko and Janeway – sometimes bend the rules (some more than others), but none of them has gone Warp 10 crazy. Why not? Most rogue captains fall into a handful of categories: some are truly insane, others are misguided and given to conspiracy, while a third group are battling for survival by any means necessary. Some rogue Starfleet officers combine more than one trait, but many involve a wanton disregard (or, as some would see it, a justified setting aside) of the non-interference prime directive. So which Starfleet captains are mad, bad and dangerous to know?

MARK JAMESON



RANK: REAR ADMIRAL

ASSIGNMENT: FORMER COMMANDER U.S.S. GETTYSBURG

Aged Starfleet Admiral **MARK JAMESON**'s intervention is a case of unintended consequences. When Captain Picard met him ["Too Short a Season" *TNG* Season 1], he was suffering from a terminal case of Iverson's Disease. He had been abusing an alien drug that temporarily restored his youth: personal vanity being his motivation. Jameson's prime directive folly was in the past, when he'd given hostage-taker Karnas a supply of Federation weapons, but also armed the planet's warring tribes, resulting in a conflict that lasted four decades. It wasn't this "golden oratory" that saved the hostages, but simply giving in to the hostage-taker's demands and pursuit of a misguided attempt to even the score ("My interpretation of the prime directive," claimed Jameson). Neither 'mad' nor traditionally 'bad,' Jameson is one of many misguided Starfleet personnel who set out to do what they perceived as the 'right' thing only to make the situation worse.

BENJAMIN MAXWELL



RANK: CAPTAIN

ASSIGNMENT: COMMANDING OFFICER U.S.S. PHOENIX

Captain **BENJAMIN MAXWELL** had a traumatic experience at the hands of the Cardassians: he lost his wife and child to them when in command of the *U.S.S. Rutledge*. Later, in charge of the *U.S.S. Phoenix*, Maxwell came to believe in a Cardassian plot to launch a war ["The Wounded" *TNG* Season 4]. Driven mad with grief (a common cause of Starfleet's finest losing the plot), Maxwell attacked an unprotected Cardassian science outpost and massacred the 650-strong crew of two other Cardassian ships. About to attack a third, he was only stopped by the intervention of the *Enterprise* (more specifically, that of his old *Rutledge* crewmate Miles O'Brien). "You must think I've gone mad," said the charming Maxwell to Picard. The irony, of course, was that – in Picard's estimation – Maxwell may have been right about the Cardassians...



SAVAR

RANK: REAR ADMIRAL

ASSIGNMENT: STARFLEET COMMAND



QUINN

RANK: REAR ADMIRAL

ASSIGNMENT: STARFLEET COMMAND



AARON

RANK: VICE ADMIRAL

ASSIGNMENT: STARFLEET COMMAND

It was unusual for a group of Starfleet personnel to collectively go off the rails. When Picard investigated high-ranking officers behaving strangely, the would-be conspiracy was an alien plot ["Conspiracy" *TNG* Season 1]. Admirals SAVAR, AARDN and QUINN (and Quinn's assistant Dexter Remmick, harboring the alien parasite's Queen) were not undermining Starfleet through their own volition, but as tools of alien parasites.

The ultimate Starfleet conspiracy involved Captain SISKO himself. The ending of the Dominion War largely depended upon a very un-Starfleet-like deception enacted by the captain, with the help of Cardassian spy Garak ["In The Pale Moonlight" *DS9* Season 5]. Sisko participated in a conspiracy to bring the Romulans into alliance with the Federation, but which also led to Garak committing murder on his behalf – an event covered up to preserve the greater good. Sisko knew Garak was responsible, but he was also aware that the death of a Romulan Senator would help convince the Romulans that the Dominion was acting against them. This was a big win, claimed Garak, given that the losses amounted to "one convict, one Senator and the self-respect of one Starfleet Captain." In the event, even the ever-ethical Sisko could only admit the truth to himself, recording and then deleting a confessional log.

Madness seems to be a common denominator when Starfleet personnel turn rogue. Whether people suffering from latent mental illnesses are attracted to Starfleet or the organization selects and allows such people to prosper is hard to say.

Commodore MATT DECKER, in command of the *U.S.S. Constellation*, sister ship to the *Enterprise*, was (like Maxwell) driven mad with grief following his encounter with a 'doomsday machine' and the loss of his crew ["The Doomsday Machine" *Star Trek* Season 2]. However, unlike Maxwell, Decker was clinically insane. He was a sole survivor, a man who lost his mind when he couldn't come to terms with his failure. His only way out – as far as he could see – was self-sacrifice and a final joining with his doomed crewmembers.



BENJAMIN SISKO

RANK: CAPTAIN
ASSIGNMENT: COMMANDING OFFICER, DEEP SPACE 9

MATT DECKER

RANK: COMMODORE
ASSIGNMENT: COMMANDING OFFICER U.S.S. CONSTELLATION





RONALD TRACEY

RANK: CAPTAIN
ASSIGNMENT: COMMANDING OFFICER U.S.S. EXETER



MATTHEW DOUGHERTY

RANK: VICE ADMIRAL
ASSIGNMENT: STARFLEET OPS IN THE BRIAR PATCH

GARTH OF IZAR

RANK: FLEET CAPTAIN
ASSIGNMENT: RELIEVED OF STARSHIP COMMAND



A man once described by Kirk as "one of the most experienced captains in Starfleet" was equally crazy, due to isolation. Captain **RONALD TRACEY** was trapped on planet Omega IV following the death of his crew due to a virus to which he was immune ["The Omega Glory" *Star Trek* Season 2]. Tracey picked a side in the ongoing war between the indigenous Kohm and the Yangs. His advantage was technological: his phaser made him a formidable ally and a fearful enemy. Although driven mad by his situation, Tracey's motivation was not power, but immortality. He mistakenly believed the virus and his immunity meant he would live forever: if he could isolate the cause, it could be a boon to all. It was a motivation echoed in the actions of rogue Vice Admiral **DOUGHERTY** in his attempt to harness the metaphasic radiation of the Ba'ku's homeworld to extend his life and that of others [*Star Trek: Insurrection*]. In Tracey's case, a well-trained Starfleet officer came undone when alone, isolated from the organization's support. With no crewmembers or advisors to try his ideas out on, Tracey saw his own 'superiority' to the planet's native inhabitants as justification enough for his actions.

GARTH OF IZAR ["Whom Gods Destroy" *Star Trek* Season 3] was another of Captain Kirk's heroes, but hardly a role model. He was a Starfleet high-flyer who rose through the ranks to command an entire fleet. The inhabitants of Antos IV helped Garth recover from an accident that left him badly disfigured. However, the Garth who recovered was not the same man whom Kirk once idolized. Grateful to the Antosians, he (bizarrely for a Starfleet-trained officer) suggested he could lead them in conquering the galaxy! When they refused, he attempted to wipe them out. Found to be insane, he was exiled on Elba II.



JAMES LEYTON

RANK: VICE ADMIRAL
ASSIGNMENT: STARFLEET COMMAND

Captain Sisko also had his own heroes. One of them was **JAMES LEYTON**, under whom Sisko served as executive officer on the *U.S.S. Okinawa* during the Tzenkethi war. As a result, Sisko had an idea of the man's character (the pair had also had disagreements). However, as Leyton was one of those who'd recommended Sisko for the job of running Deep Space 9, there may have been a desire to think the best of the Vice-Admiral.

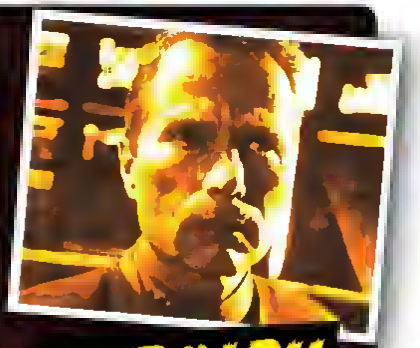
At the very least, Leyton was paranoid, fearful of Changeling infiltration of Starfleet. His response was to establish a conspiracy to engineer a military takeover of Earth ["Homefront", "Paradise Lost" *DS9* Season 4]. Using an outside threat as a means to power is an old trick, but Leyton's paranoia – a true belief in the threat – drove his actions. Leyton had some self-awareness, as he used Starfleet apparatus (the 'Red Squad' of elite Starfleet cadets) to spread Changeling paranoia. Anyone against Leyton's plot was denounced as a Changeling infiltrator (as with Sisko), and the choice of sides came down to a matter of belief in the absence of any definitive proof. Compared to some others, Leyton escaped lightly, with his resignation enough to satisfy Starfleet.



TIM WATTERS

RANK: CAPTAIN
ASSIGNMENT: COMMANDING OFFICER RED SQUADRON

Sometimes, despite the best efforts of Starfleet's recruitment specialists, a bad apple or two made it through the system. Young cadet captain **TIM WATTERS** showed how training could go wrong early in a would-be commander's career. Watters was only 22 when he found himself in command of the elite 'Red Squad' on the *U.S.S. Valiant*, on the eve of the outbreak of the Dominion war ["Valiant" *DS9* Season 6]. Taking over from his dead commanding officer, Watters took the *Valiant* into battle against a Jem'Hadar ship, rescuing Nog and Jake Sisko. Addicted to stimulants, Watters may have been responsible for no more than an error in judgment rather than deliberate malfeasance when he took his ship and crew into a hopeless confrontation with another Jem'Hadar battleship. It was a choice that would prove fatal for the acting-captain, along with many of his crew. It was down to Nog to pass judgment on Watters: "He may have been a hero, he may even have been a great man, but in the end, he was a bad captain."



RUDOLPH RANSOM

RANK: CAPTAIN
ASSIGNMENT: COMMANDING OFFICER U.S.S. EQUINOX

Bad captains don't come much worse than Captain **RUDOLPH 'RUDI' RANSOM**, who can be seen as the "anti-Janeway". Like *Voyager*, the *U.S.S. Equinox* was plunged into the Delta Quadrant by the Caretaker ["Equinox" *Voyager* Season 5]. There the similarities ended as Ransom and his crew dealt with their situation very differently. The decision to attack the Krowtonan Guard, in the hope of getting back to Earth sooner, saw the ship suffer irreplaceable losses including 39 personnel, half the crew. Five years later, the discovery of a nucleogenic life form (extra-dimensional beings) that could be used to power the anti-matter warp drive seemed like salvation. Was Janeway simply better Starfleet material than Ransom? Or was Ransom suffering – in the words of Neelix – "psychological distress"? Despite his desperation, Ransom clearly knew he was doing wrong, given his attempts to hide his actions from the *Voyager* crew. Ransom's defense (seemingly sanctioned by Starfleet regulations) of protecting his crew "by any justifiable means" did not include genocide, according to Janeway. Clearly, Ransom was not inhuman or blind to his ethical failings. When he threatened to remove Seven of Nine's cortical array to access the codes to unlock *Equinox*'s engines (she called Ransom "an inferior role model"), he found his long-suppressed conscience resurfacing. In the end, self-sacrifice was the only way he could end the madness and hope to make amends – although even here he cheated, escaping into the fantasy world provided by the synaptic stimulator.

BRAXTON

RANK: CAPTAIN

ASSIGNMENT: COMMANDING OFFICER T.S. RELATIVITY



Was Captain **BRAXTON** ["Future's End" *Voyager* Season 3] simply mad or just bad when he popped out of a temporal rift on a mission from the 29th Century to destroy *Voyager*? He was certainly dangerous for the *Voyager* crew to know. His motivation was similar to that of the Romulan Nero [*Star Trek*]: Braxton was out to avenge (or prevent) a temporal explosion from his time that destroyed the solar system and seemed to have been caused by *Voyager*. His solution was to open fire on the ship, resulting in both vessels falling into the temporal rift, with Braxton crashing in 1967 while *Voyager* arrived in orbit around Earth in 1996. Braxton's timeship was dismantled by hippie dropout Henry Starling, allowing him to create the computer revolution. When we last saw this version of Braxton, he was definitely mad (in both senses: crazy *and* angry), a disheveled bum living on the streets. Thanks to *Voyager*'s intervention, a new Braxton appeared, this time sending *Voyager* back to the Delta Quadrant.

Later, a seemingly rehabilitated Braxton co-opted Seven of Nine on a mission, this time to save *Voyager* ["Relativity" Season 5]. However, echoing his previous escapades, the threat to *Voyager* turned out to be Braxton himself, or at least a future version of him. The poor man suffered from 'temporal psychosis' so he was not just mad (even if he was previously just bad), but even more dangerous – which went for all three (or was it four?) of him!



So what made the captains whose adventures we followed different from those who went rogue under pressure? It was down to whom they chose to surround themselves with. Kirk's case is the classic one: he had the wise, detached, logical council of Spock on one side and the more emotional, humanistic view of McCoy on the other. These two adjuncts allowed Kirk to come down somewhere in the middle, more often than not. Spock and McCoy tempered his more extreme instincts and drove him to follow through on the 'correct' path, or offer him unthinkable alternatives he could reject (usually Spock's role). Kirk – like the other captains central to the show – was not alone.

The ones who went off the rails were isolated, cut off from the support of Starfleet and the tempering influence of compassionate advice (that includes Ransom's whole crew). This would suggest an individual's judgment, no matter what training has been undertaken, is likely to be compromised when left to their own devices: it is, after all, the peer pressure of society at large that keeps the individual in check. Every leading captain had his own society in microcosm in those officers who advised him or her, whether Starfleet-trained Riker, or the 'outsider' view of Kira Nerys. Many of Captain Archer's experiences informed the creation of the non-interference prime directive, but it was only input from the very Vulcan T'Pol and the very human Trip Tucker that restrained his more basic responses to pressured situations.

Maybe we can't blame all those rogue or crazy Starfleet captains: cut off, alone and without anyone to turn to, can any of us say we'd react any better?





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DO YOU BELIEVE IN MIRACLES?

Continuing our occasional series of articles dispelling some of the myths that have grown up around *Star Trek*, David R. George III examines the evidence to see if the original timeline's Montgomery Scott truly deserves the title of miracle worker...

The tractor beam, unseen but mighty, pulls at the *Enterprise*, attempting to haul the starship into the huge maw of what one Starfleet officer has called the "devil... right out of hell." Already, the massive object has destroyed seven worlds in one planetary system, and all but two in another. A weapon of devastating power, it slices whole planets into rubble, with which it then fuels itself.

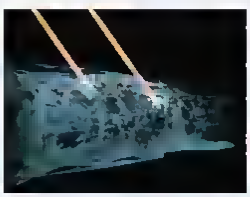
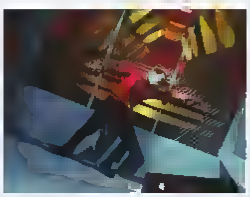
Nearby, aboard the badly damaged *U.S.S. Constellation*, Captain Kirk watches as the *Enterprise* crew struggle to break their ship free. With the *Constellation*'s warp drive irreparable and its phaser banks exhausted, Kirk's chief engineer, Montgomery Scott, has to restore its impulse power. In just 15 minutes, Scotty succeeds, and the captain pilots the ship toward the *Enterprise* and the planet killer.

"Maybe that thing will see us and let the *Enterprise* go," Kirk tells Scotty. Then he laments, "If I only had some phasers..."

"Phasers?" Scotty says. "You've got 'em I have one bank recharged."

"Scotty," Kirk says, pleased, "you just earned your pay for the week." The captain then utilizes the refreshed phasers to free the *Enterprise* and its crew from impending destruction. Kirk, it should be noted, had not asked Scotty to renew the *Constellation*'s weapons. What better recommendation could there be for a ship's chief engineer than his ability to solve vital problems in a timely manner, and without even having been ordered to do so. One might even be tempted to dub such an individual a *miracle worker*.









More than 45 years after *Star Trek* first debuted on television, Scotty's reputation as a skilled, knowledgeable engineer who can often effect remarkable results seems de rigueur. Indeed, this appears true both within the fictional universe of *Trek*, and in the real world of viewers and fans. But is that image of Scotty truly deserved?

The phrase *miracle worker* is actually employed only four times throughout all the incarnations of *Star Trek*, and only three times in reference to the *Enterprise*'s chief engineer. On two of those occasions, though, Scotty uses the expression himself. It may come as a surprise that the phrase occurs nowhere within the 79 original episodes of the show, nor even in the 22 animated episodes that follow.

Its first use comes in the third *Star Trek* feature film, *The Search for Spock*. After the *Enterprise* is badly damaged (in the previous film, at the hands of Khan), Kirk asks Scotty how long it will take to refit the ship so that they can take it out of Spacedock. The engineer tells him that it will require eight weeks, but since he knows that the captain can't wait that long, he'll accomplish it in just two. "Mr. Scott," Kirk says archly, "have you always multiplied your repair estimates by a factor of four?"

"Certainly, sir," Scotty replies with a wry grin. "How else can I keep my reputation as a miracle worker?"



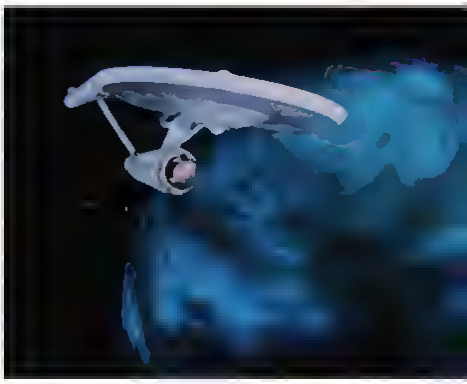
In *Star Trek IV: The Voyage Home*, the familiar *Enterprise* crew travel back in time to the late 20th Century to rescue a species of whale. While there, Dr. McCoy and Scotty visit a manufacturing plant to secure something they require for the mission, and the plant manager comments on how impressed he is by the latter's engineering knowledge. About Scotty, McCoy says, "Yes, back home, we call him the miracle worker."

Finally, in the sixth-season *Next Generation* episode "Relics," Scotty is found in a crashed ship by the crew of Captain Picard's *Enterprise*, who rescue the engineer from a transporter loop he utilized to keep himself alive. Later, aboard the *Enterprise*, Scotty is astonished to learn that Chief Engineer La Forge has provided his captain with an unexaggerated estimate of how long a particular task will take. "Oh, laddie," he says, "you've got a lot to learn if you want people to think of you as a miracle worker."

The implication in "Relics" is that in his career, Scotty himself, as a matter of course, inflated his assessments of the time required to complete engineering tasks, so that when he bested those estimates, people believed him a technical genius. Scotty seems serious during his conversation with La Forge, but perhaps he is only joking. Certainly, the banter between Kirk and Scotty in *TSFS* seems more humorous than sincere.









"IN 'THAT WHICH SURVIVES,' SCOTTY DISCOVERS THAT THE *ENTERPRISE*'S ENGINES HAVE BEEN SABOTAGED, STATING THAT THE SHIP WILL BLOW IN 15 MINUTES, AND THAT 'THERE'S NOTHING IN THE UNIVERSE CAN STOP IT.'"

Perhaps the best way to judge Scotty's abilities is simply to examine his bona fides.

In scrutinizing *Star Trek*'s original episodes, it becomes clear that, on numerous occasions, Scotty's performance as an engineer falls far short of somebody who people would denote as a miracle worker. There are times when he implements solutions to engineering predicaments, but solutions that other crewmembers developed. There are also times when Scotty cannot resolve problems on his own, but must rely on the assistance of others. And there are still other times when he cannot overcome a particular engineering difficulty at all.

In an early first-season episode entitled "The Naked Time," the *Enterprise* spirals down toward a dying planet. During the crisis, an impaired crewman shuts down the ship's engines. Just eight minutes before the *Enterprise* will burn up in the planet's atmosphere, Scotty informs Captain Kirk that it will take 30 minutes to restart the engines, declaring that he "can't change the laws of physics." Kirk suggests that they attempt to restart the engines via a controlled implosion. Scotty replies that such a procedure is only theoretical and has never been done, saying, "If you wanted to chance odds of 10,000 to one, maybe, assuming we had a row of computers working weeks on the right formula." Spock, though, calculates the formula himself and provides it to Scotty. The engines are restarted, and the ship and crew survive, but it is the captain who suggests the engineering solution, and the science officer who provides the theoretical knowledge necessary to accomplish that solution. For his part, Scotty actually argues *against* the course of action that ultimately saves the ship.



Similarly, in "That Which Survives," Scotty discovers that the *Enterprise*'s engines have been sabotaged, stating that the ship will blow in 15 minutes, and that "there's nothing in the universe can stop it." Spock, though, proposes a solution, which the engineer does not believe viable, but considering the circumstances, he agrees to try it. Even as he does so, Spock further analyzes the situation and determines that Scotty must reverse the polarity on a magnetic probe. Scotty opposes the idea, but tries it anyway. This solves the problem and saves the ship, but although the chief engineer performs the manual labor, it is Spock who develops the solution.

In another episode, "The Enemy Within," an *Enterprise* landing party is trapped on a planet where the temperature at night drops well below zero. Scotty manages to repair the transporter in time to save the four crewmembers, but he requires assistance from Spock in doing so.

In "The Return of the Archons," the *Enterprise* crew arrive at Beta III to search for a starship lost there a century earlier. A computer that controls the planet's inhabitants launches heat beams against the *Enterprise*. The beams threaten the lives of the crew, both by steeply raising the temperature of the ship, and by causing its orbit to decay. Scotty is unable to do anything to resolve or even forestall the situation, and Kirk and Spock must finally destroy the computer attacking the ship in order to save the *Enterprise* and its crew.



One box out, to go on penultimate spread: please copy the SCOTTY AT A GLANCE from the Meet the Crew feature on Scotty. Should be on server, but if you have a problem tracking it down, let me know.







SCOTTY AT A GLANCE

NAME:	Montgomery Scott
DATE/PLACE OF BIRTH:	2222 in Scotland
PARENTS' NAMES:	Unknown
SIBLINGS:	Sister
MARITAL STATUS:	Unknown
OFFSPRING:	None known
CAREER HIGHLIGHTS:	Began engineering career c. 2241 Joins Starfleet c. 2242 Assigned to *U.S.S. Enterprise* (Prior to 2265) Promoted to Commander (c. 2269) Promoted to Captain and assigned to *U.S.S. Excelsior* (2285) Assigned to *U.S.S. Enterprise* NCC-1701-A (2286) Disappeared, presumed dead on *U.S.S. Jenolan* (2294) Rescued by crew of *U.S.S. Enterprise* NCC-1701-D (2369)
PLAYED BY:	James Doohan (prime timeline)

Similarly, in "The Apple," an alien machine named Vaal renders the *Enterprise*'s antimatter pods inert, prevents use of its transporter system, and snares the ship in a tractor beam, pulling it down toward the atmosphere. Firing the *Enterprise*'s impulse drive at full power, the chief engineer delays the ship's inevitable destruction, but accomplishes little else. Kirk tells him, "If you can't get those warp engines working, you're fired." Later, when Scotty fails to do so, he says to Kirk, "I guess you'll have to fire me, sir." And Kirk, distraught about the coming fate of his crew, distractedly tells him that he is, indeed, fired. The crew only survive when Kirk manages to tax Vaal's power, draining it completely, and allowing the *Enterprise* to escape.

In still other episodes, the *Enterprise* crew face engineering problems, but time and again, Scotty fails to provide a solution. In "The Immunity Syndrome," it is Captain Kirk and not the engineer who determines to use antimatter to defeat a power-devouring, spaceborne protozoan. In "Spectre of the Gun," when a delivery device is needed for a tranquilizer that Dr. McCoy makes to thwart the re-creations of Wyatt Earp and his compatriots, it is Spock who constructs a rudimentary grenade, not Scotty. In "The Day of the Dove," when an entity that feeds on negative emotions sends the *Enterprise*'s warp drive bounding out of control and pits the ship's crew against Klingons, Scotty is unable to rein in the engines. In "The Savage Curtain," Scotty is unable to prevent the Excalbians from causing the *Enterprise* to experience a complete power failure, and he is unable to restore power. Even in "The Doomsday Machine," when Scotty supplies Kirk with phasers unexpectedly, Kirk tells him to restore impulse power, but the engineer says that the controls are all fused and unusable; it takes Kirk's suggestion that Scotty utilize the warp-drive controls for the system to be made to work.











"SCOTTY FARES BETTER IN THE ANIMATED SERIES. ONE HIGH POINT, IN 'ONE OF OUR PLANETS IS MISSING,' SEES HIM USING A SMALL, ANTIMATTER PIECE OF A SPACEBORNE ENTITY TO RE-ENERGIZE THE *ENTERPRISE*'S WARP DRIVE."

This is not to say that Montgomery Scott never proves his worth as an engineer. Notable examples include "The *Galileo* Seven," when an away team is stranded with no fuel for their shuttlecraft, and Scotty ingeniously powers the vessel using hand phasers. In "The Devil in the Dark," he prolongs the life of a failing nuclear reactor. In "Bread and Circuses," prevented by the captain from taking direct action against a world's population, Scotty instead causes a brief but massive power disruption on the planet, which ends up saving the lives of Kirk, Spock, and McCoy. In "Spock's Brain," with Dr. McCoy's help, he creates a means of allowing Spock's body to move, despite its missing brain. In "The *Enterprise* Incident," he successfully installs a purloined Romulan cloaking device on the *Enterprise*, helping to save the captain and crew.

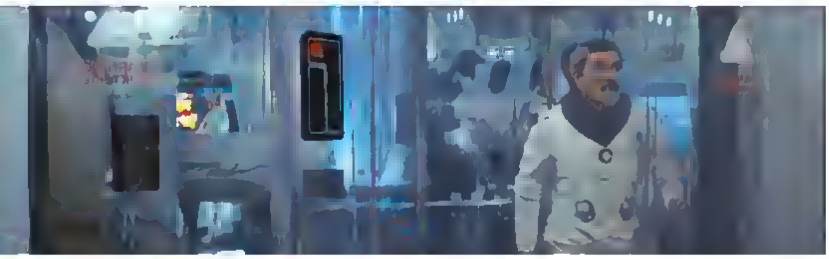
Scotty fares better in the animated series. One high point, in "One of Our Planets is Missing," sees him using a small, antimatter piece of a spaceborne entity to re-energize the *Enterprise*'s warp drive. In "The Infinite Vulcan," he prepares a chemical sprayer, used in concert with a gas mask, to protect a landing party from deadly, mobile plant life.

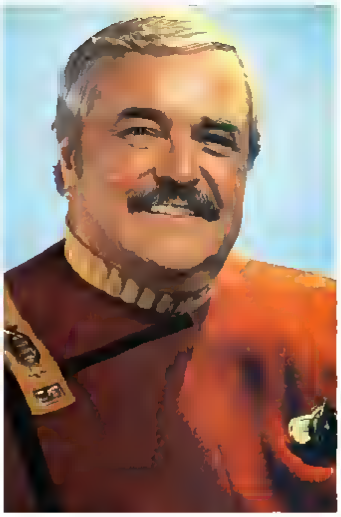


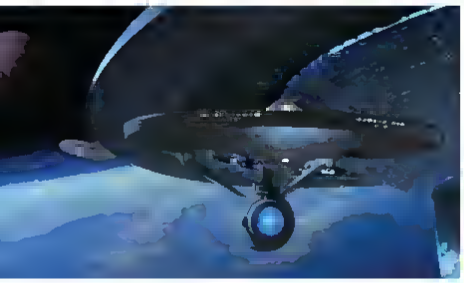












"WITHIN THE FILMS FEATURING THE CAST OF THE ORIGINAL *STAR TREK*, SCOTTY ACTUALLY SHOWS A GOOD DEAL MORE ABILITY AS AN ENGINEER, ALTHOUGH THERE ARE A FEW EXAMPLES OF HIS FALLING SHORT."

Within the films featuring the cast of the original *Star Trek*, Scotty actually shows a good deal more ability as an engineer, although there are a few examples of his falling short. In the first film, for example, he requires the help of Spock to fix the imbalance in the warp drive that causes the *Enterprise* to create and enter a wormhole, though he warned the captain he could not guarantee engine performance. In *The Wrath of Khan*, it is Spock and not Scotty who effects engineering repairs and ultimately saves the ship. And in *The Final Frontier*, when he asks for two weeks to make the *Enterprise* spaceworthy and is given three weeks instead, he fails to do so.

On the other hand, in *The Wrath of Khan*, Scotty successfully repairs the *Enterprise* after its initial battle with Khan. In *The Search for Spock*, he overhauls the heavily damaged ship, and also automates it so that a skeleton crew can effectively run it. He also sabotages the *Excelsior* so that the *Enterprise* crew can abscond in an attempt to save Spock, and in their escape from Spacedock, he uses his expertise to open the facility's enormous doors of the base. Also, with Chekov, he learns how to run a Klingon Bird of Prey. In *The Voyage Home*, Scotty successfully repairs the Klingon ship, and later constructs a tank aboard to hold two humpback whales and the water they need. He also is able to utilize regenerated dilithium crystals to power the ship. In *Generations*, he transports 47 El-Aurian refugees to safety from a ship caught in an energy ribbon, then develops a strategy to free Captain Harriman's *Enterprise* from the same danger.

Overall, Scotty's observable record as the chief engineer of the *Enterprise* is something of a mixed bag. It seems reasonable to assume, given that he serves as a Starfleet engineer for more than five decades, that he has to be extremely good at his job. It is also easy to understand, from a real-world perspective, why the character doesn't always get to solve the problems the *Enterprise* crew faces, even when they are of an engineering nature; series television in the 1960s focused on the main characters, not secondary characters, playing the heroes. As a result, though there is some evidence of Scotty's keen engineering abilities in the series and films, there is hardly enough to warrant his description as a miracle worker.

Oddly enough, the last appearance of Jimmy Doohan portraying Scotty perhaps best demonstrates the character's engineering knowledge and ingenuity. He proves useful in helping to free Captain Picard's *Enterprise* from the Dyson sphere they encounter. But in making his way to the 24th Century, utilizing the transporter to keep himself for 75 years after the ship he was on crashed, he devised and implemented an engineering technique that Chief Engineer Geordi La Forge describes as "brilliant." A





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STAR TREK® IV

THE VOYAGE HOME



WET ACTORS, WHALES & STORMS...



OH, MY!

In the return of our "Eye of the Beholder" feature – looking at *Star Trek* from a very personal point of view – *Star Trek* screenwriter Howard Weinstein recalls his experiences on the sets of *Star Trek IV: The Voyage Home* – 25 years ago...



You can keep your crowded multiplexes with their sticky floors and overpriced popcorn. I'll happily watch movies at home, where unlimited snacks are free, nobody's kicking the back of my seat or checking their BlackBerrys – and I can enjoy DVDs with all those behind-the-scenes extras and interviews. I've always been fascinated by how films are made, and just once, I was able to visit a Hollywood studio and see it for myself – with *Star Trek IV: The Voyage Home*, a movie that's extra-special to me.

In October 1984, I was invited unexpectedly to meet with director Leonard Nimoy in New York for one of several early, idea-stirring chats he'd been having with assorted writers and scientists – right after I'd gone on a whale-watch cruise to see humpbacks frolic off the Massachusetts coast. So whales and whale-like critters were among the many ideas swirling through our conversation. I have no idea how much (or little) I may have contributed to *Star Trek IV* story development, but when I learned later that whales were to be featured, I really wanted to see some of the movie being shot. Friendly Paramount publicist Eddie Egan arranged for me to visit the studio during production in April 1986. *Howie goes to Hollywood!*

I was lucky enough to spend two afternoons at Paramount. First up, Bird of Prey day! After a quick look at the Klingon bridge set (surprisingly small and cheap-looking – which makes it even more amazing to me that it looks big and real on film), Eddie took us out to a parking lot between soundstages to see the life-size lower section of the Klingon Bird of Prey. It stood on tons of reddish dirt and sand brought in to represent the arid surface of Vulcan (as seen early in the movie when Kirk and friends are preparing for departure). The mock-up included just the left side and rear of the ship, with one landing leg, a wing stub, and an open cargo ramp leading up... to nowhere, since the rest of the ship didn't exist. But the name HMS BOUNTY was scrawled on its flank, thanks to Dr. McCoy's "fine sense of historical irony" regarding their status as Starfleet mutineers.

I half-kiddingly contemplated scooping up some red dirt and taking it home to package and sell at conventions as "Real Vulcan Sand." Even though Eddie noted drily that fans would probably snap up souvenir vials of the stuff, I did not pursue this brilliant but illicit idea. (Had I been caught in the act, Paramount might have shipped me off to Rura Penthe!)

HOWARD WEINSTEIN

Howard Weinstein's writing career launched at age 19 with "The Pirates of Orion" episode of NBC's Emmy-winning animated *Star Trek* series in 1974. Now he's a co-founder of internet-based Crazy 8 Press (www.crazy8press.com). Howard thinks web-based e-publishing may be the creative wave of the future (or possibly the Fifth Horseperson of the Apocalypse).

His most recent *Star Trek* novel is *The Blood-Dimmed Tide*, part of the giant 2009 *Star Trek: Mere Anarchy* trade paperback, which collected six stories into one epic tale spanning 30 years of *Star Trek: The Original Series* history. In addition to seven *Star Trek* novels, Howard's *Star Trek* credits include short stories, comics and graphic novels. Other books include *Puppy Kisses Are Good for the Soul*, his heart-warming account of life with wonderful Welsh Corgi Mail Order Annie; and a biography of New York Yankees star Mickey Mantle. Howard has appeared at *Star Trek* conventions since 1976.









Behind the abbreviated Klingon ship, there was a painted backdrop of mountains and sky – looking like something from a high school musical, not a big-budget Hollywood picture. Of course, I only saw the live elements which would be enhanced by Industrial Light & Magic's matte-painting wizards, adding the rest of the ship and Vulcan's soaring, copper-hued peaks and desert sky. If you have the *Star Trek IV* Special Collector's Edition DVD, check out the visual effects featurette *From Outer Space to the Ocean* – just under 11 minutes in, you'll see a ship's stumpy rump in a parking lot transformed into a captured Klingon vessel on the red sands of Vulcan. It's a neat little clip, and a great demo of movie magic.

With cast and crew back from lunch, we returned to the soundstage for a scene in the Bird of Prey cargo bay. Before shooting began, two stagehands brought in a trash-can-sized smoke machine. One guy released the smoke, and the second waved a large board to waft the smoke throughout the set. (I briefly considered pursuing a cool Hollywood career as a smoke-wrangler.) Once the smoke was ready, Leonard Nimoy and William Shatner did their tension-filled take. Kirk has just learned from perky cetacean biologist Gillian Taylor (Catherine Hicks) that the whales they so desperately need will be released into the ocean – *tomorrow!*

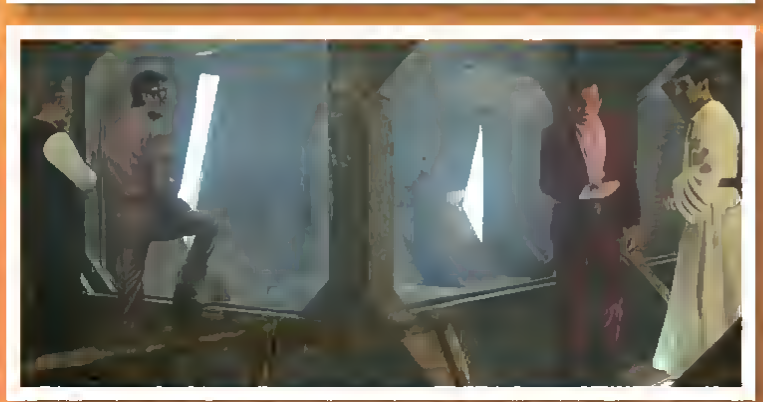
"We have the two perfect whales in our hands," Kirk says, "but if we don't move quickly, we'll lose them!"

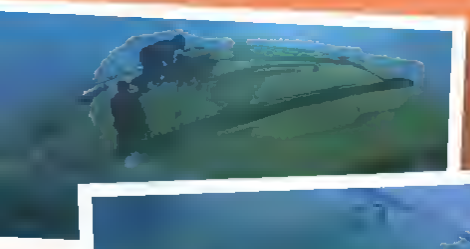
"In that event," Spock says, "the probabilities are that our mission will fail."

"Our *mission!?* Goddam it, Spock, you're talking about the end of every life on Earth. You're half human, haven't you got any goddamned feelings about *that?!*" And Kirk stalks off. Watch the movie, and the smoke-effect is largely undetectable – so why use it? Because it adds atmosphere and does make the set look bigger – a trick that probably dates back to D.W. Griffith!

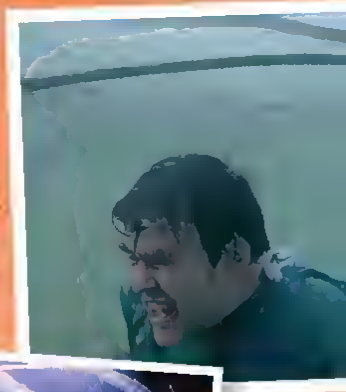
"I HALF-KIDDINGLY CONTEMPLATED SCOOPING UP SOME RED DIRT AND TAKING IT HOME TO PACKAGE AND SELL AT CONVENTIONS AS 'REAL VULCAN SAND'."













Next day, we got to see movie-making on a grand scale. Eddie took us out to Paramount's B-tank – normally, a sloping parking lot for 150 cars, where a shoulder-high wall can be set up to enclose an area about as long and twice as wide as a hockey rink. Add 914,000 gallons of water, and...*voila!* You've got a four-foot-deep sea, with a six-story painted "sky" backdrop, suitable for battle scenes in *Tora! Tora! Tora!* and *The Winds of War* mini-series (with 20-foot-long battleship models) – and, perhaps most famously, the parting of the Red Sea in DeMille's *The Ten Commandments*.

Toward the back of "San Francisco Bay," the full-scale top of the ditched Bird of Prey hull stuck out of the water. A huge silk canopy stretched overhead, shading the entire tank from warm California sunshine. That day, the company was shooting the crew's escape from the sinking ship, and the actors really earned their pay on that wet set. Following a morning of shooting, they were back from lunch – and back in their damp costumes to take their places along the narrow ledge girding the ship's hull.

But someone was missing...where's Kirk? Shatner was the last to join his mates in the tank: escaping from the cargo hold after heroically releasing the whales, Kirk will pop to the surface like a cork, gasping for breath, in danger of being swamped by the waves, and Spock must pull him to safety.









"WHEN SHATNER RECORDED HIS DVD COMMENTARY YEARS LATER, HE RECALLED HOW COLD IT WAS SHOOTING THOSE STORM SCENES, EVEN THOUGH B-TANK'S WATER WAS HEATED AND THE ACTORS WORE THIN WETSUITS UNDER THEIR COSTUMES."

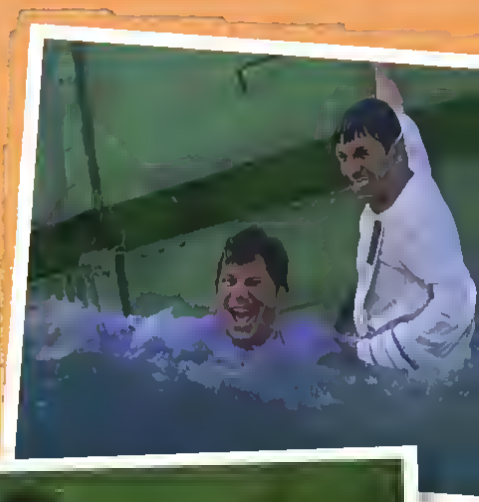
First, however, as if conjured by Prospero's spell, the tempest came to life. Three powerful fans with 10-foot blades added the wind, whipping jets of water into a driving, horizontal rain. Sofa-sized wave machines at both ends of the tank churned the placid pool into choppy seas. Up on two 20-foot-high platforms, technicians flashed electrical arc devices to simulate lightning. You can see how all these elements came together in the DVD featurettes *Future's Past: A Look Back* and *From Outer Space to the Ocean*.

"The wind is blowing all that spray," Nimoy recalls in his DVD commentary. "The pellets of water hitting us actually hurt – it was *not* comfortable!"

While waiting for the wave machines to get the water rough enough to look dangerous, I noticed Nimoy kept shoving Shatner's head underwater – playfully, I presume! Once the last shot was done, the movie set turned into a pool party. The actors jumped off the ship and splashed around, including Jimmy Doohan doing a well-executed belly-flop – with the camera still rolling. I don't know if this was planned, or spontaneous, the script says nothing about the characters celebrating in the water, but Nimoy chose to use that action rather than words to show their joyful relief once they know the planet's been saved.

We got a bonus on the set that day, thanks to a crew shooting video for a *Making of...* featurette. During lulls, actors, crew and visitors all gathered around a poolside monitor to watch footage from the morning – including Scotty clambering out of the hatch, then accidentally slipping on the wet hull and bouncing down into the water. Everyone laughed – and Jimmy's agent jokingly called out, "Stunt pay for Mr. Doohan!" You can see Jimmy's bumpy landing in the montage behind the closing titles, during the sound effects credits.

When Shatner recorded his DVD commentary years later, he recalled how cold it was shooting those storm scenes, even though B-tank's water was heated and the actors wore thin wetsuits under their costumes. He wasn't exaggerating – by the end of that waterlogged day, poor Catherine Hicks literally had chattering teeth and blue lips.









In addition to the pair of radio-controlled, four-foot-long whales used for all underwater shots, the film's climax needed a face-to-face emotional payoff: Kirk and his crew seeing George and Gracie swimming off to save Earth. To accomplish that, tracks were laid across the bottom of the tank, so a nearly-life-sized partial mechanical whale could "swim" past the ship and give the humpback's signature tail flip and a wave of its long, graceful pectoral fin. The day we were there, the whale was on break – I found it out of the water, near the tank, impressively large if not quite whole, all rubber skin and visible internal hydraulics. In the finished film, the mechanical whale certainly looked like the real thing.





"THE DAY WE WERE THERE, THE WHALE WAS ON BREAK – I FOUND IT OUT OF THE WATER, NEAR THE TANK, IMPRESSIVELY LARGE IF NOT QUITE WHOLE, ALL RUBBER SKIN AND VISIBLE INTERNAL HYDRAULICS."



STAR TREK IV
THE VOYAGE HOME





SCREENPLAY: STEVE MEERSON & PETER KRIKES AND HARVE BENNETT & NICHOLAS MEYER

STORY: LEONARD NIMOY AND HARVE BENNETT

DIRECTOR: LEONARD NIMOY

RELEASED: NOVEMBER 26, 1986

Speaking of which, here's a footnote: Among the hallmarks of *Star Trek IV* are the magnificent miniature-whale effects, which simply *had* to look realistic in order for Nimoy to tell his story, once he concluded existing documentary footage wouldn't work. Interestingly, the only real humpbacks in the entire movie are a few brief shots of whales breeching and playing happily, intercut with the "pool-party" shots.



Had *Star Trek IV* been made today, visual effects ranging from routine to spectacular would likely have been done with CGI, motion-capture and other high-tech tools able to cook up pretty much anything from digital thin air. But much of the creativity, crafts and skills needed to produce films like *Star Trek IV* could soon become lost arts, rendered obsolete by computer graphics. Why build miniature whales and model starships when computers can do the same and more?

Yeah, yeah, I know CGI is an amazing art-form all its own. But I like knowing that skilled artisans and technicians used their brains and hands to imagine and build so much of what's seen in *Star Trek IV*, whether it's making whales from rubber, gears and gizmos – or conjuring stormy seas from a parking lot. Twenty-five years later, when special effects spring mostly from computers, I'm thrilled that I was fortunate enough to witness movie-making the old fashioned way.



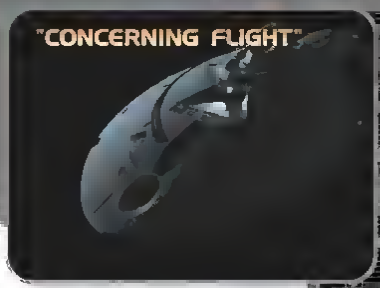


STAR TREK 45S

11: CONCERNING FLIGHT



Unlike some science fiction shows, *Star Trek* didn't very often bring its characters into contact with real people from history, even within its time travel episodes. However *Star Trek: Voyager* did feature a holodeck recreation of legendary Renaissance man Leonardo da Vinci, and our journey through the entire saga brings us to this intriguing tale...









Star Trek: Voyager writer-producer Joe Menosky was fond of telling stories in which 24th Century technology brought abstractions to life, from mythic archetypes in *Star Trek: The Next Generation*'s "Masks," to fear itself in *Voyager*'s "The Thaw," to the darker side of genius in *Voyager*'s "Darkling." In the 1997 episode "Concerning Flight," Menosky (along with co-plotter Jimmy Diggs) does the same with a more benevolent figure, Captain Janeway's holodeck simulation of the great Leonardo da Vinci, introduced earlier in the series in "Scorpion" and portrayed by noted actor John Rhys-Davies, fresh from his co-starring role as Professor Arturo in *Sliders*.

Alien pirates beam away *Voyager*'s computer core (with the Leonardo program active) and the Doctor's mobile holographic emitter, and for reasons that are never adequately explained, the pirate leader Tau downloads Leonardo into the emitter and acts as his "patron," giving him a modern workshop in which to continue his experiments. Janeway solicits the



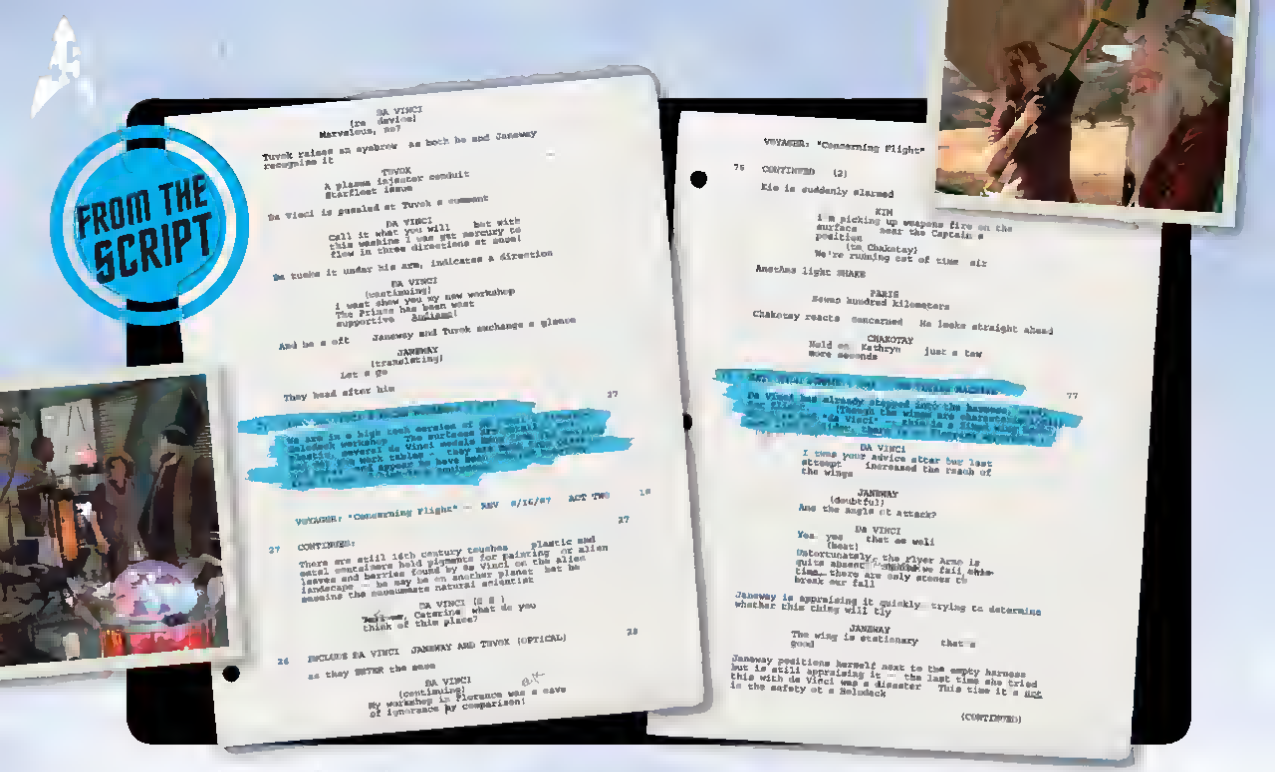
DATA FILE: "CONCERNING FLIGHT"

Teleplay:	Joe Menosky
Story:	Jimmy Diggs & Joe Menosky
Director:	Jesús Salvador Treviño
Broadcast number:	495
Production code:	179
Stardate:	51386.4
Novelization:	None
First broadcast:	November 26,1997

A week before broadcast, the first set of septuplets to all survive were born in Des Moines, Iowa.

The day after broadcast, NASA's Tropical Rainfall Measuring Mission was launched end two weeks later, the Kyoto Protocol on Climate Change was adopted by a United Nations committee.

Alien: Resurrection and *Flubber* were both released into theatres the same day "Concerning Flight" aired, while the final episode of *Beavis & Butthead* premiered two days later in the US.



hologram's aid in clandestinely retrieving the stolen equipment, and must contend with his flamboyant and stubborn personality; yet ultimately Leonardo's prototype flying machine, the "great bird" (no doubt an allusion to Gene Roddenberry's nickname), proves instrumental in helping them escape from Tau, bringing Leonardo's lifelong dream of flight to fruition at last – in a manner of speaking.

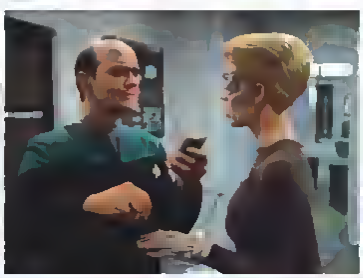
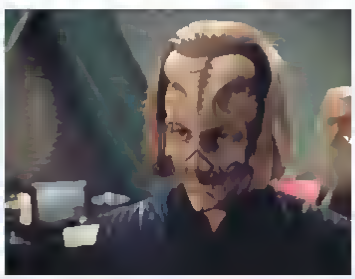
Less than a season has elapsed since the previous entry in our list, "Coda," but *Voyager* has moved on in some respects. The overall look and feel of the show are largely the same, but as with Avery Brooks in *Deep Space Nine*, after three seasons Kate Mulgrew was able to start wearing her own preferred hairstyle, ditching the tight-bunned Janeway wig for a shoulder-length cut. Janeway's personality seems more relaxed along with her hairstyle, less driven and tightlaced than her earlier self. The Janeway of "Coda" could relax and joke with her crew, but there was a more controlled quality to it.

The most significant change is that Jennifer Lien's Kes has been replaced by Jeri Ryan as the

"The most significant change is that Jennifer Lien's Kes has been replaced by Jeri Ryan as the liberated Borg drone Seven of Nine, whose tentative adjustment to humanity is an arc throughout the season, touched on here in two brief scenes."

liberated Borg drone Seven of Nine, whose tentative adjustment to humanity is an arc throughout the season, touched on here in two brief scenes. In contrast to Kes's gentle warmth, Seven is an aloof, forbidding character at this point, and Harry and the Doctor both struggle to persuade her to loosen up and engage socially with others. Seven's presence was intended to create tension and conflict within the cast, yet here her arc remains isolated from an A-story with little impact on the characters.

For while "Coda" was a solemn character study of Kathryn Janeway, "Concerning Flight" is a light, indulgent piece, and this comes through in the brighter cinematography (including location work in the mountains and an industrial plant) and more playful performances. There is no introspective exploration of any of the regulars here; the episode is an examination and celebration of Leonardo himself. Joe Menosky is a student of history with a special interest in the Italian Renaissance, and in the script of "Concerning Flight" one can see the author taking this chance to engage in a sort of Socratic

LEONARDO SPEAKS

In 1999, *Star Trek Monthly* spoke with John Rhys-Davies about his work on "Concerning Flight":

"It was wonderful to work on *Star Trek*. I loved doing the show. Absolutely loved it. The scripts were good, the people were wonderful and we all had a good time.

"Da Vinci is such an innately fascinating human being. He's one of those giants who just sees things so far away that none of us could ever imagine. I suppose if one was a real believer, you could think that people like Leonardo, Mozart, Einstein and Newton do actually have access to the mind of God more comprehensively than others.

"As an actor, your obligation is to the script, and the script offers the screenwriter's view of the character. And that was different to the way the man really was. People like da Vinci are products of their time... It's hard to depict them accurately in another context.

"The great point about the implicit love between the captain and da Vinci is that he has finally found an apprentice worthy of him. Janeway has the intelligence and the amazing resources to help him make his vision come true. And this he loves... For her part, Janeway benefits from discussing strategy with da Vinci and hearing that there are times when even one of the greatest creators of all time fails.

"Kate [Mulgrew] is marvellous. The whole thing was Kate's baby and she had done a lot of research into it. But she was generous and kind enough to be happy with what I brought to it, and she used me to get the performance out of herself that she wanted. Kate and I got on very well as actors. We both have stage backgrounds and things like that, and we really worked hard to service each other in the context of the script. We had a lot of fun together.

"I actually think everyone had a good time doing the episodes. The crew were interested because it was out of the usual run of things. And the designers really loved it because they got to create Leonardo's workshop in Florence."



dialogue with the greatest mind of the Renaissance, to interrogate him (through Janeway) about his perennial habit of leaving great works uncompleted, while ultimately giving him the fictional opportunity to bring one of his greatest imaginings to completion at last.

As such, "Concerning Flight" is a backward-looking tale, not the kind of *Star Trek* episode that reflects or anticipates the trends of contemporary media and culture. It would be facile to draw some parallel between its dependence on holographic technology and the growth of new entertainment formats and computer technologies in the late 1990s; here the holodeck and mobile emitter are merely devices allowing Menosky to indulge his love of history. And the escapist romanticism of the

episode contrasts with the trend of late-1990s television toward grittier, less idealized fare; shows that debuted in 1997 include *La Femme Nikita*, *Buffy the Vampire Slayer*, *King of the Hill*, and *South Park*, while *The X-Files* and, of course, *Star Trek: Deep Space Nine* were still going strong. In many respects, "Concerning Flight" reflects the increasing tendency of *Voyager* to shy away from depth and introspection in favor of way-out, high-concept adventures with no lasting consequence and little cultural relevance.

Indeed, the episode left no major impact on the *Star Trek* universe. It was Leonardo's last appearance, though his holodeck workshop would appear once more in the series. Its contributions to *Star Trek* lore are minor; it included a scene in which *Voyager*'s computer core specified its operational parameters (47 million data channels, 575 trillion calculations per nanosecond, temperature margins from 10–1,790 Kelvin), and it (or rather, the overall use of the Leonardo simulation) foreshadowed the presence of Leonardo's self-portrait in Janeway's ready room in later seasons. Neither Tau, his planet, the Leonardo hologram, or his "great bird" (beamed intact into *Voyager*'s cargo bay at the climax) has









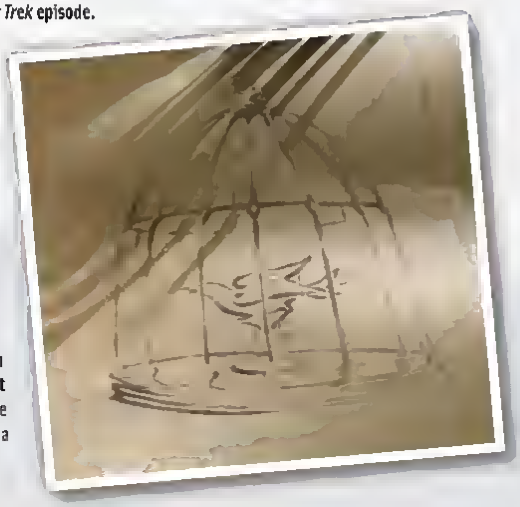
"In many respects, 'Concerning Flight' reflects the increasing tendency of *Voyager* to shy away from depth and introspection in favor of way-out, high-concept adventures with no lasting consequence and little cultural relevance."

ever been followed up in any work of tie-in literature (although the *Corps of Engineers* e-book series centered on the starship *U.S.S. da Vinci*).

Yet even though the episode is not as deep or relevant as *Star Trek* could be at its best, that does not make it a failure as a *Star Trek* episode. After all, it is a character study of Leonardo da Vinci, the quintessential Renaissance scientist, a genius who dabbled in everything – the archetype of such characters as Spock and Data, and of the Starfleet spirit of exploration and intellectual curiosity. It is a story that celebrates intelligence and curiosity and rewards it with the realized dream of flight. When Leonardo and Janeway take to the air in their "great bird," even though it's an achievement centuries behind the likes of the *U.S.S. Voyager*, it feels like a soaring moment of triumph. And that celebration of the human spirit taking flight through the power of science and hard work is at the core of what *Star Trek* is about

Christopher L. Bennett

The series continues with "Timeless" on page 76.





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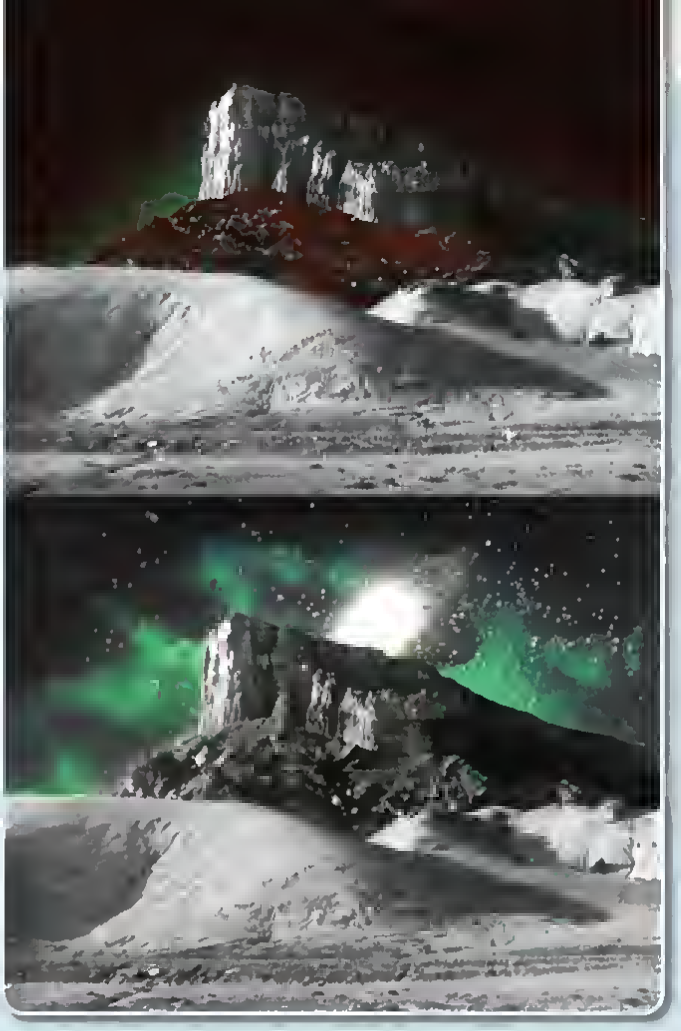
45 Lost & Found

Larry Nemecek presents our last foray for the time being into the previously unseen world of the original *Star Trek* series...

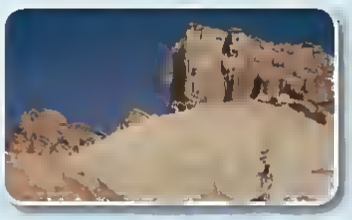
Just when you think you've seen it all from the original *Star Trek* after 45 years, then you have a year like we've had here at "Lost and Found": Incredible new peeks into the classic series that breathe new life like no remastered effects ever can, and we once again thank Dave Tilotta for sharing choice frames from his own restored collection.



For starters, let's take a look at stunt performers and the process that involves them, once again, as seen in those amazing moments now preserved only via these clips from the original footage. Here's Jeffrey Hunter as Captain Pike during the Rigel IV fortress melee in the first *Star Trek* pilot, "The Cage." The Kalar warrior played by stunt performer Jeff Dugan for the December 1964 shoot is about to be impaled on the alien sword Pike holds, but wait: has the sword been beamed out? Actually, this is a set-up moment as cameras have just begun rolling, only seconds before Dugan takes his place over Hunter – to be seen in a quick cut that appears to be the moment of "impaling" to stop his "fall." In reality, Dugan will merely take his place with a rigged bloody lance sticking out of his padded warrior costume in the back – and this "trim" will be edited out to make that quick cut.



"The Cage" is also home to an unusual landscape image said to be from Talos IV – a scene displayed by Spock during his briefing for the senior staff after Pike's kidnapping. Thankfully, we not only have clips of two varied but rejected background treatments – oddly colored backgrounds composited into the shot – but we know the photo is actually a "flopped" image of an American landmark. Naturalists at Glen Canyon National Recreation Area in northwest Arizona tell me it is from the Straight Cliffs Formation of the Kaiparowits Plateau – the cliffs above the Big Water area to the north of Page, Arizona, along the Colorado River before the dam that forms Lake Powell. It's the same iconic outcrop visited by Charlton Heston's astronaut and his comrades in early scenes of the original *Planet of the Apes* film.



A more "active" optical shot this time comes from "Where No Man Has Gone Before," the second *Star Trek* pilot, and displays the wall and portal beam-down point used as backdrop for live action outside the Delta Vega mining office. This scene, filmed on Friday, July 23, 1965, will in turn be composited into the iconic matte painting of the vast "cracking station" landscape. But look closely: there's no matching landscape painting beyond the wall for its close-up… just a generic murky sky and a chunk of odd scenery suspended above the stage floor! The "scrap" edging will be replaced later with the matte painting – but do the backdrop and terrain still visible here look familiar? Considering that both pilots were shot at Desilu's Culver studios only six months apart, and that Stage 16 there was used for the live-action "alien landscape" in each, it's even more obvious that the backdrop is indeed still the same one used for Talos IV from "The Cage." Word of approval for the second pilot came in early April 1965, and little Desilu wasn't exactly filming a slew of pilots or other episodes at that time, so an unchanged, unhurried soundstage makes total sense. In fact, that hung scenery looks to be part of the secret-elevator Talosian set "outcropping," or an adjacent floor piece to it.





This montage from Dave's clips, still in "Where No Man Has Gone Before," offers some great insight into a "road not taken" by Roddenberry and crew. We're all familiar with the effects of crossing the Great Barrier in that episode – here seen to be Scene A65, filmed on Day 2 of the shoot on Tuesday, July 20, 1965 – but how to best portray that? Any choice would simply require the optical to be laid in over the live action, and the crew at first tried a lightning "zap," as seen here, to strike a console. As it turned out, the eventual "enveloping" effect was saved for humanoid targets Mitchell and Dehner, and inanimate objects like console guts simply seemed to explode on their own – a much cheaper solution as well! Note live effects chief Jim Rugg and his crew, their backs to camera, working like mad to either fix or destroy some wiring! Note too that, at a time when full-color film developing was expensive and most TV producers were used to seeing black-and-white anyway, all these clips reveal that the little studio could easily get by without spending for color on some of its prints... especially for trims of rejected scenes and elements.

"Note live effects chief Jim Rugg and his crew, their backs to camera, working like mad to either fix or destroy some wiring!"



Fast-forward into Season 2 of the series proper, and it's Thursday, May 4, 1967 and Day 3 of the six-day shoot for "Catspaw," the first of that year to be filmed (and seventh to be aired). Scene 35 would have Spock, Kirk and McCoy inch their way through Korob's spooky castle corridor, only to be suddenly dumped through a trap door into a dungeon pit below. Look closely and you can see not only the square outline in the floor for the unit that is later swapped out for the cookie-cutter opening under them, but also the actual area under the stilted set at lower right, and the faces not of our heroes but instead stunt doubles Frank da Vinci, Gary Downey and Jim Jones. With both the gap and the true faces being so visible for more than a second or two, it's no surprise that editors got creative and used not a full shot but close-ups and abrupt jump-cutting for the drop moment, with no angle on the floor at all!

Finally, our last still once again catches stage special effects chief Jim Rugg busy during the shooting of "Whom Gods Destroy" as he unhooks the "invisible" thin-wired harness that kept Keye Luke as "Governor Cory" suspended as if in a torture beam. These seconds of end trim are from Scene 8 to close the teaser, when Steve Ihnat's Garth is revealed to be in disguise and taking the physical likeness of Cory. After Rugg undoes the harness, actor Luke will next be playing the Garth false image as his own "twin" outside the doorway to the right, and the half-frame footage will be composted as a "split-screen" so Luke can appear as both bodies in the same scene.



THEY FOUGHT THE LAW


A Matter of Perspective


Ex Post Facto

One of the dangers of boldly going where no one has gone before is that you're going to run into alien races with opposite views to your own on all sorts of issues, such as religion, politics, and justice. As David A McIntee explains, those differences can cause some real problems along the way...


Court Martial

Legal dramas have been a staple of television since the medium began, and *Star Trek* has had its fair share of them – but with the added complication of having to handle not just civil or criminal cases, but different cultures as well.

It's also inevitable that a story must show the same case from several viewpoints (a technique most famously seen in the film *Rashomon*), and in *Star Trek* we see this most notably in *Star Trek: The Next Generation*'s "A Matter Of Perspective" and *Star Trek Voyager*'s "Ex Post Facto."

Few justice-related episodes in *Trek* actually involve any kind of civil police force involved in the arrests or prosecutions. It's often a military arrest – by Starfleet security, for example – and investigators on alien planets tend to be appointed by the court system. This is, perhaps, a nod to the way things are often done in mainland Europe, under the Napoleonic code, and a dramatic convenience: starting with events already at the court stage saves screen time and money.

THE FEDERATION

The legal systems that both characters and audience are most familiar with are those of the United Federation of Planets, and Starfleet, and while these are in many cases similar to those we know today, there are some key differences.

Like the modern US military, Starfleet operates a system whereby boards of inquiry can hold inquests or fact-finding hearings, and courts martial can hold actual trials, with counsel provided by a naval-style Judge Advocate General's office. There are no juries, of course, as a court martial isn't a trial by one's peers. We're told in the *Star Trek* episode "Court Martial" that three officers of flag rank are the norm for a judging panel, but as early as "The Menagerie" there's only one flag officer available, and Captains Kirk and Pike fill in.

In the *TNG* episode "The Drumhead" (named after the practice of speedy courts martial in


Star Trek (2009)


The Menagerie, Part I


The Drumhead


Thirty Days

AS EARLY AS "THE MENAGERIE", THERE'S ONLY ONE FLAG OFFICER AVAILABLE, AND CAPTAINS KIRK AND PIKE FILL IN.

Napoleonic times, when a regiment's drums were used as the judge's seat), Admiral Satie holds McCarthyite hearings – evolving into a de facto trial – with only herself as judge and jury. Worse still (from a civil liberties point of view), in the *Voyager* episode "Thirty Days," Captain Janeway judges and sentences Tom Paris for insubordination and conduct unbecoming entirely on her own. Likewise, she had previously had to deal with Lon Suder's murders without a fellow judge. It's true that a captain, especially one so far away from Starfleet, has ultimate authority on her ship, but such offenses should demand formal procedures.

Star Trek (2009) gives us a view of a board of inquiry, when Kirk is the subject of a hearing for cheating on the *Kobayashi Maru* test. It's not really explained whether this is simply an Academy faculty hearing, or a full Starfleet hearing. However, the board is made up of admirals, and described in dialogue as "a full session of the council" for violation of "Starfleet" rather than Academy regulations. There doesn't seem to be prosecution or defense counsels, so it certainly isn't a trial. Perhaps Starfleet's legal system, if not that of the whole Federation, is also something that changed as indirect result of Nero's alteration to the timeline.

There's a similar Academy board of inquiry in the *TNG* episode "The First Duty," to determine


The First Duty


The Measure of a Man


Court Martial

THERE ARE PROPER PROFESSIONAL LAWYERS IN JIM KIRK'S TIME, SUCH AS SAMUEL COGLEY, DESPITE THE PROFESSION HAVING BEEN WIPED OUT FOR A WHILE 200 YEARS EARLIER...


Dax


Dax


Author, Author


Author, Author

the cause of the accident involving Nick Locarno and Wesley Crusher. This board was able to implement – rather than just recommend, as tends to be the case in real life – action and sentencing. In both cases, however, this was less a true courtroom issue than a faculty issue, and academic institutions do have a right to deal with violations of their rules.

It's reasonable to presume there is a civilian judicial court system, as we know there are civilian rehabilitation facilities (in New Zealand, for example). We also know that there are proper professional lawyers such as Samuel Cogley a century earlier in Jim Kirk's time, despite the profession having been wiped out for a while 200 years before that, if Q's claims in the *TNG* pilot "Encounter At Farpoint" are to be believed. However the profession has clearly changed, and it's somewhat disturbing to hear in "Court Martial" that Starfleet officers of commander's rank and above can be assigned to be lawyers even in civilian cases, without any apparent training. We see this repeatedly throughout the franchise, from *TNG*'s "The Measure Of A Man" through to *DS9*'s "Dax" and *Voyager*'s "Author, Author."

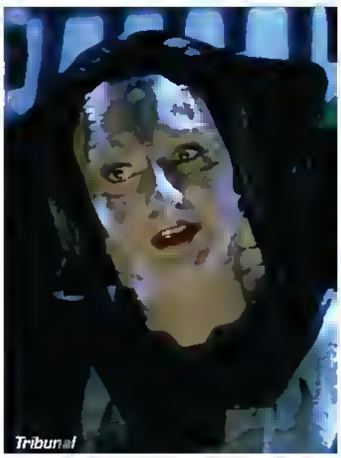
Spinoff media have touched upon the issue, with explorations of presidential impeachment, but the everyday life of the civilian judiciary remains a blank slate. Speaking of presidential impeachment, comparison with the real world would suggest that that cases involving policy-making would be civil matters in the Federation, but there are some exceptions to this – for example, the rights of sentient androids being down to a Starfleet court martial rather than the civil legislature.

Conversely, in the movie *The Voyage Home*, we see the command crew of the *Enterprise* being sentenced by the Federation President, in the



Federation Council Chamber, for their mutiny and theft of the *Enterprise*. Yet this is a purely military crime: they're serving officers who disobeyed orders and stole a Starfleet vessel. This should, logically, have been purely a Starfleet court martial affair.

It's also tempting to think there isn't a system for class-action lawsuits, as, if there were, the manufacturers of the holodeck, if not the transporters, would be out of business and their product banned from use within five minutes.


Tribunal

ALIEN JUSTICE

Alien justice systems are generally reflections on the western standards of "innocent until proven guilty," and trial by jury. Sadly, most alien justice systems are as monocultural as everything else. Partly this is because the alien justice system is always one that allows the creators to explore an alternative to the Federation's (and our own) system.

Most alien races at least have recognizable court systems, but there are exceptions. In the *Star Trek: Enterprise* episode "Canamar," the Enolians have a coast guard and prisons, but no actual court system in-between: on Canamar, being picked up means you're guilty and sent to prison.

The Edo in the early *TNG* episode "Justice" gives us a truly alien system. Whereas most worlds in the franchise have statutes against murder, treason, violent thoughts, and so forth, the only rule on the Edo world is that anyone who steps into a randomly-selected "punishment zone" will be executed without trial.

One of the most explored alternate judicial systems is that of the Cardassians in *Deep Space Nine*. When Chief O'Brien is put on trial in "Tribunal," we learn that defendants in the Cardassian justice system are always considered to be guilty, and that the trial is essentially a piece of public theatre. Cardassians do have lawyers, with the defendant having two advisers – one who is recognized by the court but doesn't speak to it, and one who speaks for the defendant. Cardassian "defenders," however, are purely about preparing the accused to show remorse and accept his sentence.

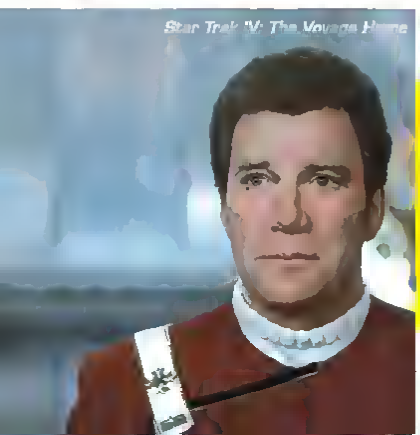
Klingons at least have defense advocates as well as prosecutors, and their basic duties are easily recognizable. This makes sense: courts of justice on Earth developed from royal courts and the settling of matters of honor, and we know how obsessed the Klingons are with such things. According to the *Enterprise* episode "Judgment," the magistrates are biased toward the prosecution, as the result of a political movement to favor the warrior class, and that in the past trials were fairer. Interestingly, although there is only one magistrate presiding, Klingon courts are referred to as tribunals – the tri- prefix usually indicates the presence of three people in charge.

What we have seen of the Ferengi legal system seems based on legislation about banking, taxes, and commerce, enforced by the Ferengi Commerce Authority. We know that there is at least one prison – Rog prison – for regular criminals, but it seems that the FCA is responsible for even the prosecution of such illegalities as females wearing clothes.


Vortex


Canamar


Judgment


Star Trek V: The Voyage Home


Justice

More interesting, however, is the dispute at the center of the *TNG* episode "Devil's Due." This is, unusually, all about a contract-law dispute – which we are told, but rarely shown, that the Federation assists with – and is a rare example of a courtroom story focusing on a civil matter, and not about a crewmember under threat of some dire punishment.

CRIME AND PUNISHMENT

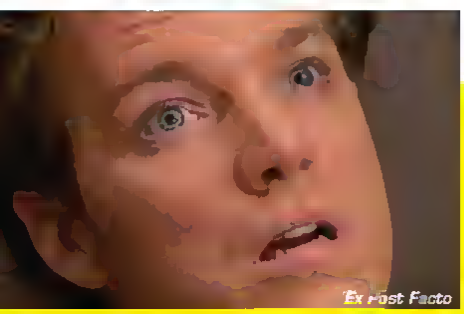
Unsurprisingly, the most common punishment dished out by non-Federation justice is the death penalty. This is occasionally used by the show's writers to proselytize about executions in real life, but more often is simply a means to generate excitement about the outcome of the episode – nobody's going to be bothered about whether the crew will save a shipmate from being fined 500 quatloos and bound over to keep the peace. Thankfully, *Star Trek*'s production teams have also given us some imaginative and fascinating sentences over the years.

The Klingons have the simplest and most straightforward alternative to the usual penalty: hard labor in an arctic gulag, but elsewhere we see a number of more mental (literally) punishments. In *Voyager*'s "Ex Post Facto" Tom Paris is sentenced to re-live the last moments of the murder victim every 17


Random Thoughts


Devil's Due


Star Trek VI: The Undiscovered Country


Ex Post Facto

THE KLINGONS HAVE THE SIMPLEST AND MOST STRAIGHTFORWARD ALTERNATIVE TO THE USUAL PENALTY: HARD LABOR IN AN ARCTIC GULAG...


Star Trek VI: The Undiscovered Country

hours. In *DS9*'s "Hard Time" Chief O'Brien has the experience of 20 years of brutal prison implanted in his brain. B'Elanna Torres is threatened with lobotomy for just thinking and feeling angry in *Voyager*'s "Random Thoughts" – the logical extension of the concept of a thought crime.

These are interesting not just because they're different, but because they're punishments that make individuals no longer themselves – an outcome as dangerous and frightening as being assimilated by the Borg.

EXTRADITION

For the most part, an accused character's crewmates have had to clear their colleague's good name by unmasking either the real criminal, or the plot behind the accusation. The series has not shied away from including realistic procedural means to keep characters out of alien prisons. In particular, we've seen that the Federation has extradition treaties with other cultures, leading to the *DS9* episodes "Dax" and "Rules Of Engagement," in which we see extradition hearings, both civil and military. As well as making for another brand of courtroom drama, these episodes give us a valuable insight into both the Federation's ties with other societies, and Starfleet's responsibilities to civil authorities.

Part of the problem with dealing with an alien legal system, however, is one's own diplomatic rules about how jurisdiction abroad should be handled, and this is most notably addressed in the *TNG* episode "Justice."

The Edo legal system is intended to help the show's creators explain the Prime Directive, as Picard basically says they can't interfere with due process abroad. Unfortunately, the extremity of the system, and the fact that the Prime Directive shouldn't apply anyway (as the planet is run by technology even more advanced than that of the Federation) means the episode merely ends up proving how foolish and – worse – drama-strangling the concept could be.

Of course, even if negotiation, hearings and investigations all failed, there's one other recourse that we've seen the characters take advantage of in order to keep their friends out of the hands of justice: there's no such thing as an inescapable prison, especially if it's run by oh-so-bribable Klingons...

There is always a danger with courtroom dramas: the format itself is too predictable. If you've seen one, you've seen them all. So why has *Star Trek* dipped into the genre so often?

They're cheap, for one thing, as most of the action can take place in a single room. More importantly, they give the audience a familiar frame of reference within which they can empathize with the characters. A casual viewer may not get the dangers of a technobabble threat, but will be able to feel for the character threatened with the gulag.

The ability to do something new with a well-loved format will always make for a powerful combination, and this is something of which the creators of *Star Trek* have – thankfully – been persistently guilty.


Hard Time


Rules of Engagement


Dax


Justice



A FISTFUL OF DATA

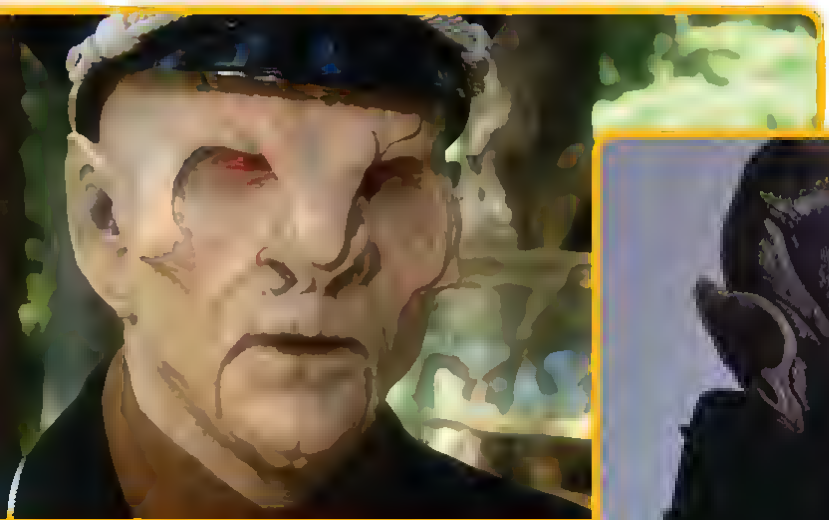
The cameras may well be cranking up again finally on the next *Star Trek* feature film, with J.J. Abrams back heading the production, but it won't put an end to the endless questions about the other 739 hours of *Star Trek* already in the can. *Star Trek* historian Larry Nemecek answers your questions about the many different facets of the franchise...

Are the aliens seen in the two-part *Star Trek: Enterprise* story "Storm Front" actually Remans? As far as I know, the aliens were never given a name, but they look so much like the Remans seen in *Star Trek Nemesis* that there must be a connection. Add to this the fact that they were from the distant future, would work with the events of the recent *Star Trek* film in which Romulus is destroyed. Perhaps this calamity helped the Remans gain a firmer footing on the galaxy, as these aliens seemed quite powerful, though I guess Remus would have been just as devastated. Can you shed light on their identity please?

Robin Bradley
Basingstoke, Hampshire, UK

Robin, "Storm Front" was another case, sadly, where the proper name for those guys became a casualty of routine script rewrites! The descriptive or "action lines" of the script do indeed name the invader-allies species as the "Na'Kuhl" – even though it is never heard in dialogue. While traditional canon insists on audio or visual proof for our *Star Trek* "facts," the next fallback in a vacuum, barring conflicts, is writer intention via the script, and "Na'Kuhl" is obviously that.

Although your thoughts on the impact on Romulus' destruction on neighboring Remus are fun to ponder, the name and design look of the Na'Kuhl are not that of the Nosferatu-like Remans. However, Reman fans should remember that they do make one other appearance in Star Trek lore, 200 years "earlier" than we first saw them in *Nemesis*, as security in the *Star Trek: Enterprise* episodes "United" and "The Aenar."





I happened to see *Star Wars Episode VI* again the other day and saw Boushh – or more precisely, Princess Leia in his disguise. This costume is a dead ringer for a Breen, yet I never heard of it being referenced as the origin for them. Is it possible that this has been overlooked all this time? Is it possible the design was "borrowed" from Boushh?

Rick Moreau

Warwick, RI



There's not direct borrowing going on, Rick, or even an "homage" intended, but I have to tell you when I first saw the Breen (finally!) in *DS9*'s "Indiscretion," I had the same thought. In fact, it was almost sad that we even did see the Breen at all, because, like the Terrellians, their initial punch depended on always being off-screen when they began to be mentioned in later years of *The Next Generation*. "You probably know," writer-producer Brannon Braga told me at the end of *TNG*, "they've become a running joke – the deadliest alien race in the galaxy that you never saw!" It was indeed a gag, like the recurring "47" number, that he said writer Joe Menosky started. However, he added, "Who knows? Maybe some day" the Breen would be depicted on camera. Well, it wasn't on his series, of course, but they did eventually turn up on *DS9* two years later.

"Most of our villains are always in gray, navy blue, black, dark green," costume designer Bob Blackman commented to me at the time. "So in talking with [executive producer] Rick Berman, I said, 'Y'know, can't we have *some* in lighter colors; do we want them all to look the *same*?' And of course he said no. So they ended up light in color." Of the Breen, Blackman told me that there was no link to *Star Wars* intended in what he called the "armadillo armor" of the suit's design, but he acknowledged that the visual struck many of the staff later, and was a reason why they laid off its use for a couple of years until the Breen had to be depicted amid the Dominion War stories, and then only sparingly.

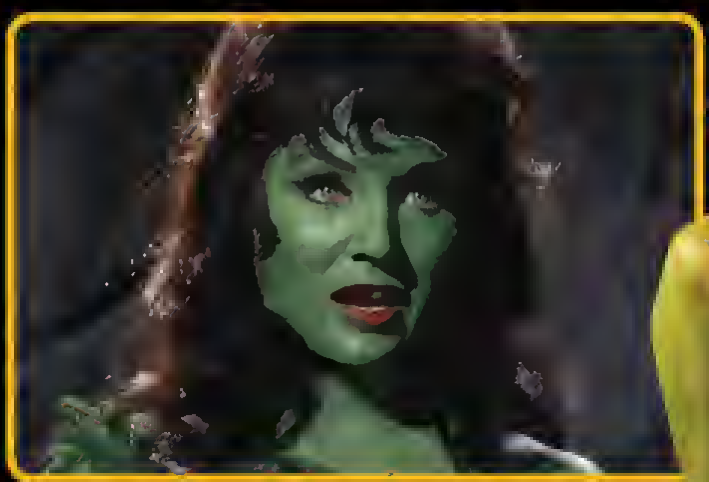
When Nero and his crew caused a new timeline to emerge in the 2009 *Star Trek* movie, changing everything, why did their presence cause the Orion women's hair to change color?

Sam and Carole, the Trekkie Girls

By email

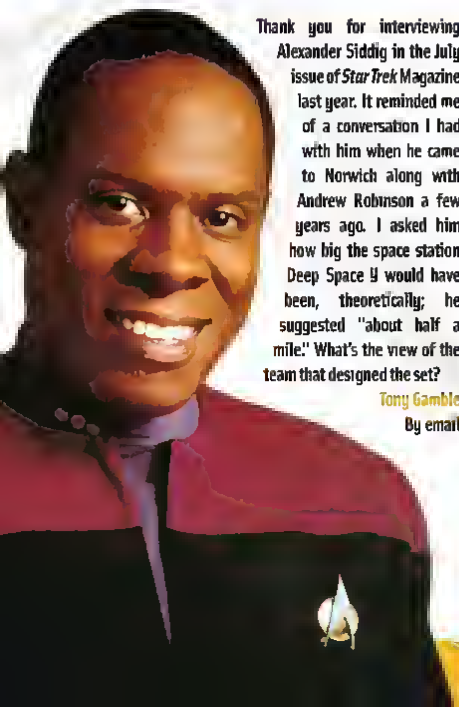
I noticed that too, girls: another detail of the film that I initially counseled prime timeline fans to just accept as part of the new format. In fact, my advice as the shortcut explanation for all such changes is to just repeat the catch-all mantra: "The *Kelvin* blew up... the *Kelvin* blew up..."

But in the case of this question, maybe we don't need to assume so much: We do indeed see Gaila, (and, in a deleted scene, another unnamed Orion woman Kirk confuses her for) with red-brown hair, and not the dark green that Orion women have from Vina's persona in 1964's pilot episode "The Cage," through to the "Bound" trio on *Enterprise*. But who's to say that the red-brown is Gaila and her colleague's real genetic color? Perhaps it's a cosmetic hair-color fashion among young Orion women in the mid-2250s... or just those on Earth... or just those in Starfleet? Or even just an Orion trait in the altered reality? The *Kelvin* did blow up, you know...





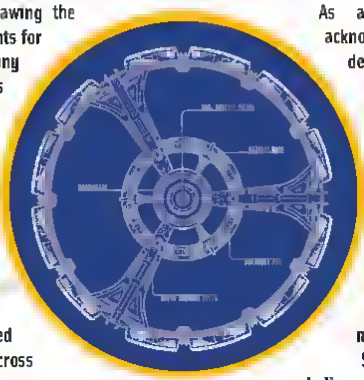




Thank you for interviewing Alexander Siddig in the July issue of *Star Trek* Magazine last year. It reminded me of a conversation I had with him when he came to Norwich along with Andrew Robinson a few years ago. I asked him how big the space station Deep Space 9 would have been, theoretically; he suggested "about half a mile." What's the view of the team that designed the set?

Tony Gamble
By email

Well, Tony, as an odd design not quite out of the standard Starfleet R&D, the station's specs were an evolution. Senior illustrator Rick Sternbach was one of several who contributed to DS9's look as a structure but was the one tasked with drawing the construction blueprints for model maker Tony Meininger. He has said he started with a station diameter of 1,100 meters, or around 3,600 feet. By the time "Version 0.9" of the in-house *DS9 Writers' Guide* was issued on October 4, 1992, that had climbed to 4,429 feet across (1,350 meters).



The format of DS9 as a hub and magnet for other vessels meant, for pre-CGI visual effects, that varied-sized live models had to be roughly prepared for shooting in scale on a TV time budget, and led the crew to famously shorthand the station a little larger still as "a mile across," or literally 5,280 feet (1609 meters).

As a final say, and to acknowledge the windows and deck height structure obvious on the actual model, Sternbach finally and intentionally tried to find a middle ground compromise when he compiled dimensions for the *DS9 Technical Manual* from Pocket Books, and went with 1451.82 meters, or 4763.189 feet.

So, how's that? If you believe in evolution, you can go with that last figure – or, if you're a fan of original intent, just go back to the original 1992 published figure.



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STAR TREK 45S

12: TIMELESS

Our final story this issue, the 540th broadcast, is coincidentally one of the key anniversary stories, marking the 100th episode of *Star Trek: Voyager*. "Timeless" is also one of the prime examples of *Star Trek*'s ability to create a new timeline – just for one story...



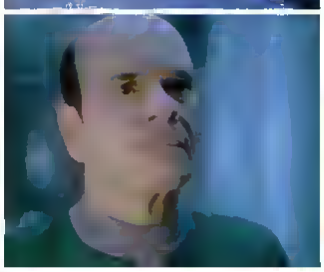
Star Trek fans tend to think of the crews featured in each of the series as families, whether the on-screen evidence supports such a contention or not. More than any other *Star Trek* series, however, *Voyager*'s crew *was* a family; given their circumstances, how could they not be? Lost in the depths of the Delta Quadrant, likely never to see home again, one another the only familiar faces they would see for years on end, *Voyager*'s crew bonded in ways that no other starship's crew had or would, and thus *Star Trek: Voyager* became the *Star Trek* series that most celebrated the value of family.

The bonds of *Voyager*'s family are tested and celebrated in "Timeless." For this anniversary episode, marking *Star Trek: Voyager*'s 100th story, early in the series' fifth season, producer Brannon Braga and co-producer Joe Menosky penned one of *Star Trek*'s most lauded time-twisting stories as Harry Kim attempts to undo a tragic disaster 15 years in his past, one that returned him home, though at the cost of the lives of everyone aboard *Voyager*.

"Timeless" opens with *Star Trek*'s most chilling opening, in a literal sense. Buried under the ice of a planet on the edge of the Alpha Quadrant lies the remains of the *Starship Voyager*. Two lonely travelers make









DATA FILE: "TIMELESS"

Teleplay:	Brannon Braga & Joe Menosky
Story:	Rick Berman & Brannon Braga & Joe Menosky
Director:	LeVar Burton
Broadcast number:	540
Production code:	201
Stardate:	52143.6
Novelization:	None
First broadcast:	November 18, 1998

"Timeless" was aired the day before impeachment proceedings were brought against President Bill Clinton, while a day after that, Osama Bin Laden was declared "a man without sin" by a Taliban court for his part in the US Embassy bombings earlier that year.

Two days after "Timeless," *A Bug's Life* was released into theatres, with *Star Trek: Insurrection* following two weeks after that.

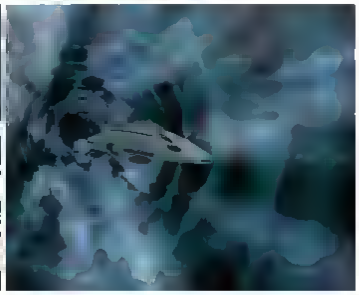
The Powerpuff Girls made their debut that day. *Becker*, starring former *Star Trek: Deep Space Nine* actress Terry Farrell, had begun two weeks earlier.



their way across the frozen surface and into the wreckage. These are no scavengers, seeking to loot the ruins for personal gain. No, these are Chakotay and Harry Kim, 15 years older and the last survivors of the doomed starship. They have returned to their spiritual home on what might be a doomed quest – to contact the past and correct the flawed flight plan of *Voyager*'s final flight as she tested an experimental slipstream that could bring them home. For Harry Kim, the stakes are especially high, it was his experimental drive that went wrong and sent the ship to its frozen tomb, and for 15 years he has blamed himself for surviving the accident that claimed the lives of his adopted family.

In many respects, "Timeless" epitomizes Braga's approach to *Star Trek* storytelling. While Braga and, to a lesser extent, Menosky,





READERS' MEMORIES



This is less of a jewel than I remembered, with a few things to be considered (would Starfleet still use the *Galaxy*-class starships in the future…?), but otherwise a love letter to the viewers with Geordi, time travel and great visuals. I felt Geordi's appearance was too brief and more a case of 'we've got him directing so why not have a cameo' – he's not the character I most wanted to see again from *TNG*, but I always love it when characters cross over. Thanks to this episode and the *Star Trek: Enterprise* finale, a *Galaxy*-class starship appeared in all the modern series!

It's good to see Kim and Chakotay starring in such a high-profile and momentous episode since they had become underused compared to the other main characters.

The CGI was a watershed moment for modern *Star Trek* as it showed what could be possible on a TV budget.

Robin Bradley

had told stories that made use of high-concept science-fiction ideas and took them to weird extremes, "Timeless" is a near-perfect melding of the science-fictional and the personal. The weird science of slipstream influences Harry Kim's actions in the past as he seeks a way home as an ensign; then, years later, the possibility of rewriting the errors of the past drives the older and embittered Kim to obsessive lengths, especially when it becomes clear that his goal of saving *Voyager* in the past, if achieved, will have dangerous and unpredictable consequences. It's an episode that manages to be both compelling character drama and thought-provoking science fiction simultaneously.

What makes "Timeless" work is the astonishing performance from Garrett Wang. As the younger Harry Kim of 2375, Wang portrays the Harry that was familiar to long-time *Voyager* fans, and he embodies the character's youthful exuberance as he explores the slipstream theory and develops a plan that would enable *Voyager* to return home decades before she would under warp drive. The future Kim of 2390, however, is a darker, embittered character. He has lost his friends and his family. He has lost his career. Considering the guilt that has consumed him for a decade and a half, one might argue he has lost his sanity as well. In these scenes Wang, with a

"For Harry Kim, the stakes are especially high; it was his experimental drive that went wrong and sent the ship to its frozen tomb, and for 15 years he has blamed himself for surviving the accident that claimed the lives of his adopted family."

FROM THE SCRIPT



VOYAGER "Timeless" REV - 8/14/98 1C ACT ONE

1 INT VOYAGER - FROZEN BRIDGE - FUTURE 13

Chakotay ENTERS and takes in the scene - it looks more like an ice cavern than a starship. Every panel console, chair and bulkhead is coated with glistening frost, also frozen. Chakotay takes in the scene moving through the room, shines his wrist beacon around, searching...

14 HIS POV 14

as the light falls on TOM PARIS. He's lying on the deck, a few yards away from the helm, flesh blue, limbs tangled

15 CHAKOTAY 15

is unsettled. He keeps moving, looking for something. He heads toward the Tactical station, shines his light onto -

16 CAPTAIN JANEWAY 16

who is lying near Tactical - Features frozen

17 CHAKOTAY 17

steels himself. Even after fifteen years, the sight of his dead Captain is a difficult one. He keeps moving, shining his light across the frozen scene.

CUT TO

18 INT VOYAGER - FROZEN SICKBAY - FUTURE 18

Dark, ice and frost everywhere. Kim his just ENTERED the room through the main doors, which are slightly ajar. He walks toward the surgical bay. SLIPS on the icy deck, almost falls, but catches himself on a bio bed.

He regains his balance, then moves to a medical console, tosses away the frost with his hand. He pulls a POWER CELL out of his backpack, places it on the panel, activates it. Kim works the panel





performance elicited by director LeVar Burton, powerfully portrays a man consumed by his inner demons and who cannot rest until he has exorcised them.

Burton, who also reprised his *Star Trek: The Next Generation* role of Geordi La Forge as the captain of the *U.S.S. Challenger* in 2390, performs stellar directorial work behind the camera. The teaser and opening act, with the downed starship's wreckage and the planet's frozen vistas, display a sense of scale and imagination that genuinely transport the audience to a new world. As the narrative threads of the episode jump between the past of 2375 and the future of 2390, Burton lights his scenes differently; the lightness of 2375's scenes speaks to the optimism of the youthful Harry Kim, while the darkness of 2390's scenes reflects the funereal mood of the older character. Burton's direction manages to mask the episode's claustrophobic setting and paucity of guest stars in "Timeless" to make the episode feel more expansive than it actually is; the episode worked entirely with standing sets of *Voyager* or the *Delta Flyer*, and guest stars were limited to Burton and Christine Harnos, making "Timeless" essentially a bottle show.

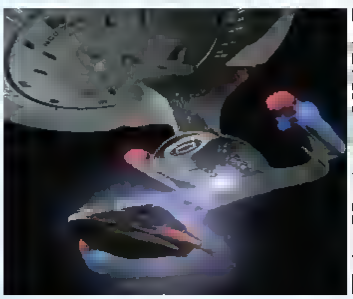
Braga would draw upon the ideas of "Timeless," in particular the wibbly-wobbly problem of effect preceding cause, in the future. *Voyager*'s finale "Endgame" is especially noteworthy, as it not only uses much of the same set-up as "Timeless" – years after returning to the Alpha Quadrant, a character chooses to alter the path *Voyager* took to reach home in the past – but it also serves as a pseudo-sequel to the episode. In "Timeless," La Forge attempts to destroy the *Delta Flyer* to prevent Kim from altering time – to La Forge and the Federation Council, the lives led by billions in the 15 years since *Voyager*'s crash are more important than 150 lives 15 years dead – and, once *Voyager* has been saved in the past, Kim receives a message from his future self, saying that his younger self "owe[s] me one." In "Endgame," it is an older Kim who must stop Admiral Janeway from altering the past for her own selfish ends, yet Kim lets her go, perhaps remembering that long ago message from himself, perhaps realizing that the lives of family are more important than the lives of strangers.

"One of the strongest episodes of *Star Trek: Voyager*'s fifth season, and widely acclaimed by the series' producers and fans as one of the series' strongest episodes ever, 'Timeless' succeeds admirably."

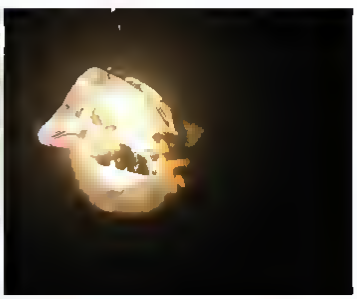
One of the strongest episodes of *Star Trek: Voyager*'s fifth season, and widely acclaimed by the series' producers and fans as one of the series' strongest episodes ever, "Timeless" succeeds admirably. More than just an anniversary episode, "Timeless" is compelling science-fiction and touching character drama. This story – the 100th for *Star Trek: Voyager* and the 540th for *Star Trek* overall – demonstrates better than any where *Star Trek: Voyager*'s strengths lay: in family.

Allyn Gibson

This series continues with "Dragon's Teeth" next issue.



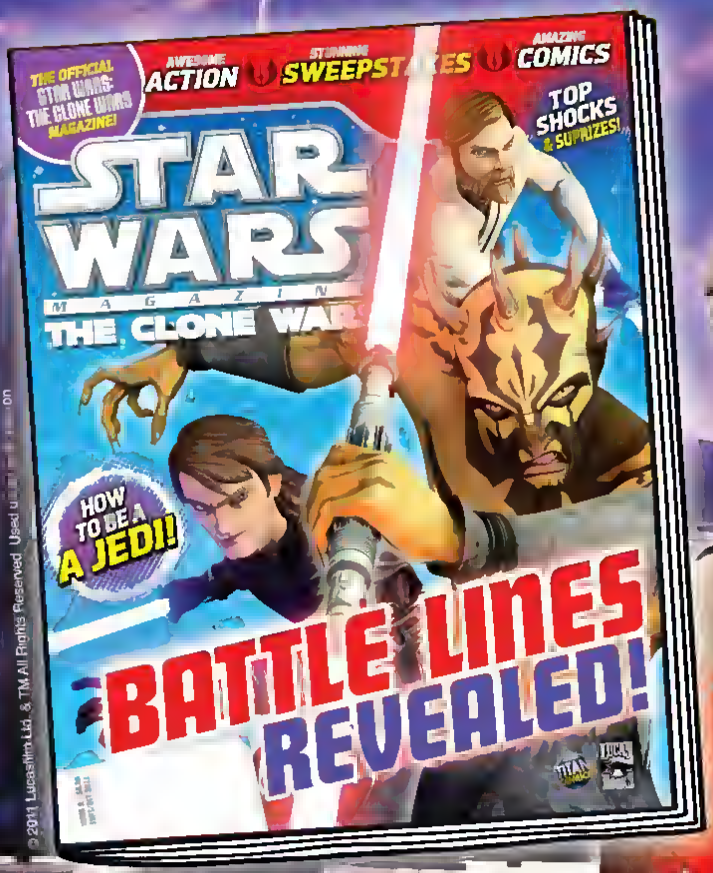




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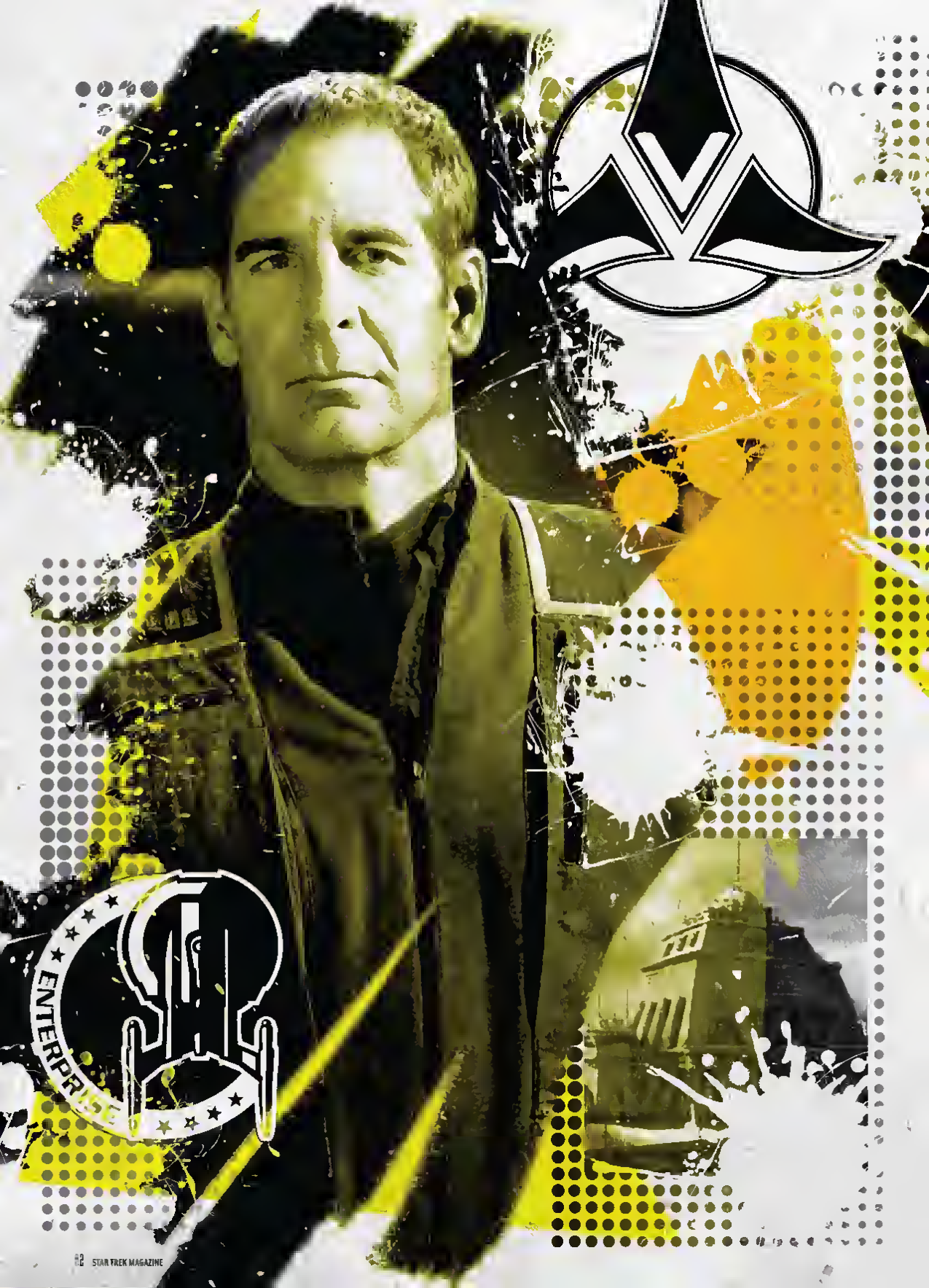


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FICTION EXTRACT



— STAR TREK —
ENTERPRISE
THE ROMULAN WAR
TO BRAVE THE STORM

BY MICHAEL A. MARTIN

In *Beneath the Raptor's Wing*, Captain Jonathan Archer journeyed to Qo'noS to deliver tha United Earth government's formal request for assistance in fighting off the Romulan Star Empire's implacable advance. In the following excerpt from the forthcoming sequel, we discover Chancellor M'Rek's formal response. The book will go on to carry the Earth-Romulan War forward through its climax, emphasizing the battles that most affect the lives of the members (and former members) of the crew of NX-01, the first interstellar vessel from Earth to bear the storied name *Enterprise*. At long last, you'll witness the war's end and its aftermath—circumstances out of which both the United Federation of Planets and the immortal *Enterprise* legend ultimately will arise...



CHAPTER ONE

Thursday, July 22, 2156
Late in the Month of *Soo'jen*, Year of Kahless 782
Qam-Chee, the First City, Qo'noS

Too preoccupied by his own glum musings to speak, Captain Jonathan Archer stood silently in the empty corridor just outside the High Council Chamber. Watching his first officer crossing her arms before her, Archer knew her outer layer of Vulcan calm was a façade, T'Pol was as tense and taut as a snare drum.

"Do you believe the Klingons will decide to enter the conflict?" T'Pol asked, her words echoing off the polished stone walls despite the quiet tone of her voice.

Archer cast his gaze about the broad hallway, searching in vain for a place to sit as he considered that all-important question. Turning to face his executive officer, he shrugged.

"Regardless of what Shran or Krell might tell you," he said at length, "I'm no warrior. When I took command of *Enterprise*, I was an explorer. What the hell happened to those days anyway?"

T'Pol's protracted silence only made him wonder if he had wasted the last few years of his life pursuing the vain hope of bringing peace and security to this mostly lawless jungle of a galaxy.

And now it may all come down to whether or not the Klingons will agree to help us beat back the Romulans, Archer thought. *Before they set up forward operating bases on even more of our colony worlds, the way they did on Calder II.*

Before they overrun Earth itself.

The moment stretched until T'Pol surprised him by actually trying to answer his rhetorical question. "As a noted philosopher once said, 'Life is that which occurs fortuitously while one pursues alternative options.'"

Archer thought the words sounded vaguely familiar, though he couldn't quite place them.

"Surak?"

"No, Captain," she said with a small shake of her head. "A Terran musician to whose work Trip—Commander Tucker—introduced me."

"So you're saying I'm a soldier, whether I want to be or not."

"We do not always have the luxury of choosing our destinies, Captain. Sometimes they choose us."

Despite his gray mood, he felt a mischievous grin tugging gently at his face. "Please don't take this the wrong way, T'Pol, but that sounds more emotional than logical."

"Jonathan, I speak from the logic of personal experience," she said quietly. Since Trip Tucker's departure from *Enterprise*'s crew, T'Pol was the only subordinate who seemed comfortable addressing Archer by his first name.

"I guess it would be pointless to argue with Vulcan empiricism," he said.

She nodded. "Indeed."

"I just don't have to like it."

"The universe has never been obliged to shape itself to comport with our likes or dislikes." She fell silent again but continued gazing at him in a manner he could only describe as expectant, if not downright anxious.

"Was there something else?" he asked.

"You never answered my question. Do you think the Klingons will assist us against the Romulans?"

It occurred to him then that her interest in this question was intensely personal—perhaps as intensely personal as his own. Though Romulus posed a far greater danger to Earth at the moment than it did to Vulcan, T'Pol obviously felt responsible for her homeworld's decision—perhaps at the cost of Earth's very existence—to sit out the conflict.



Will the Klingons help us push the Romulans back? Archer thought. He knew the idea wasn't absurd on its face. After all, the Klingon Empire had been at loggerheads, or worse, with the Romulan Star Empire for about as long as anyone with knowledge of either society could remember. The mutual antipathy might even have gone all the way back to the time of Klingon–Romulan first contact. *Or will M'Rek decide his empire would be better off just letting Earth and Romulus wear each other down for the next few bloody years? At* that *point, both would be easy pickings—*

The council chamber's massive wooden door opened with surprising suddenness and rapidity, interrupting Archer's train of thought. A sweat-and-lilac-tinged draft from the chamber briefly bent the flames in the ceremonial sconces in the cold rock walls. The captain could hear the deep guttural-but-clear cry of the Klingon equivalent of a sergeant at arms, mixed with the distant clatter of heavy boots against time-polished stone. The members of the High Council were filing back into the official chamber far sooner *than* Archer had expected.

Not good, he thought. As he led the way toward the open doorway, he said, "T'Pol, I think the Klingons may be about to settle your question definitively."

A moment later, Archer and his first officer stood at attention once again in the High Council Chamber's audience area, a broad, flat stretch of stone overlooked by the raised, tiered dais upon which several dozen of the heads of the Klingon Empire's most influential houses were taking their seats and coming to order.

As the low growls of conversation faded away into silence, Chancellor M'Rek, the council's leader, strode to the central dais, where he stopped and faced Archer. Waving away the guards who flanked him and the Chancellor, Fleet Admiral Krell followed M'Rek and came to a stop to the immediate right of the gray-maned eminence. Despite his incongruously smooth forehead, Krell was a portrait of power and barely contained Klingon rage—all of which was clearly directed, like a battery of phase cannons, straight at Archer. The braids of Krell's long and narrow white beard almost seemed to vibrate with tension.

"*Will the Klingons help us push the Romulans back?* Archer thought. He knew the idea wasn't absurd on its face. After all, the Klingon Empire had been at loggerheads, or worse, with the Romulan Star Empire for about as long as anyone with knowledge of either society could remember."

The captain had faced the admiral in personal combat a year ago, in this very room. Apparently the successful reattachment of the admiral's left arm had done little to assuage his resentment toward Archer for having wielded the *bat'leth* that had sliced off the limb in the first place.

Does he really intend to take his rage out on the entire human race?


ENTERPRISE

Archer wondered, even as he immediately answered his own question. *If he advised M'Rek to stay out of the fight, then that's exactly what he's done.*

"Jonathan Archer." Chancellor M'Rek intoned each syllable in a sonorous, ceremonial manner obviously intended to be heard clearly even in the vast hall's farthest corners. "The High Council has reached a decision with regard to your government's official request."

Archer felt a peculiar sensation of motion deep in his belly, as though his guts were trying to burrow past each other in search of someplace safer than their present locations.

"Thank you, Chancellor," he said, mainly to fill the maddening silence.

"You do not have reason to thank me, Archer," M'Rek said. "The High Council hereby formally declines to assist your world in its war against the *RomuluSngan*."

Archer thought he was prepared to hear the worst; he thought he could assimilate the bad news with some equanimity and grace.

His face and neck felt flushed as he realized he had read himself entirely wrong

"So that's it, then?" he said, raising his voice to a near shout that had to be clearly audible even in the gallery's cheapest seats. "Your High Council 'formally declines' to engage with a common enemy?"

Krell favored Archer with a malicious grin. "It will presume your translation device is in need of maintenance. Until you can attend to that, allow me to remove any remaining ambiguity for you: Seek help elsewhere. You will find none from the Klingon High Council, and the Chancellor owes you no explanation beyond that. Have I made matters sufficiently clear to you?"

Archer ignored Krell, concentrating instead on the Chancellor. "What's it going to take for us lowly Earthers to prove ourselves worthy of your help, Chancellor?"

"Captain," T'Pol said, her hand on his shoulder, gentle yet insistent.

He shrugged her off and pointed at the fleet admiral. "Would it help if I sliced this guy's *other* arm off?"

"Captain!" T'Pol said, more sharply this time.

Krell snarled and advanced toward Archer, until M'Rek stopped him by raising his mailed fist and shouting, "*Mevyap!*"

"Mind your place, Captain," said M'Rek into the ensuing anxious silence. "You are a visitor here. Do not presume upon the High Council's patience by making vainglorious displays."

With a strenuous effort of will, Archer reined his emotions in. He tried to recapture some of the calm and peace he had experienced two years earlier when his brain had served as a temporary storage vessel for the living spirit of the Vulcan philosopher Surak. Though Surak's influence was now little more than a distant whisper, the effort was sufficient to prevent him from committing any further breaches of protocol.

But he felt no less incensed that the Klingons had decided to throw Earth to the wolves—or to the raptors—just as Vulcan had already done.

Continuing to ignore Krell, Archer addressed the Chancellor. "Please forgive me, Chancellor. I allowed my emotions to get the better of me."

"Perhaps you should have allowed your Vulcan SoS to speak for you, Archer," Krell said with a chortle.

Resigned to his universal translator's occasional glitches, Archer could only wonder what a SoS was. Ignoring what was almost certainly an entirely intentional insult, he finally allowed his gaze to light upon the admiral. "You're fortunate I didn't, Krell. You might have wound up losing *both* your arms."

The Chancellor chuckled quietly, but not so quietly that the rank-and-file council members couldn't hear it. Fleet Admiral Krell fumed silently as the laughter spread through the chamber, very briefly dispelling the room's usual air of martial taciturnity.

In response to Chancellor M'Rek's none-too-subtle hand gesture, a quartet of armed guards approached Archer and T'Pol, making it obvious that the audience had concluded—and that the rejected supplicants had better leave now, while some semblance of convivviality remained in the room.

Guess I'd better leave the "vainglorious displays" to the real *experts,* Archer thought as he allowed the glowering troopers to usher him and his exec back out into the corridor and through the outer vestibule that led to the landing pad where they had parked Shuttlepod One.

Archer approached the small spacecraft, but before he reached the portside hatchway, a gaunt, white-haired figure stepped into his path, blocking his way.

"Captain Archer," the man said, his sonorous voice freighted with authority.

Archer nodded toward the elderly yet vital-looking Klingon and extended his right hand. "Kolos. It's good to see you. You look well."

Kolos's lips drew back, his snow-white mustachios framing an ironic, snaggletoothed grin as he grasped Archer's arm with almost painful firmness. "You are a poor liar, my friend."

"And an even worse advocate," Archer said, taking a step backward after Kolos relinquished his arm. This man, an accomplished Klingon defense attorney, had saved him from a Klingon criminal court's death sentence—and had been rewarded for his efforts with a year of doing hard labor on a prison world.

"Fleet Admiral Krell has ordered your immediate departure, Earther," said a rough voice behind Archer, who turned in time to see an armored soldier shove T'Pol forward. Archer's rage rose once again as he helped his exec recover her balance.

Before Archer could protest, Kolos barked something in Klingon that the universal translator apparently couldn't render in intelligible English. The guards spent a few moments regarding one another quizzically. One of them, doubtless the most senior member of the small squad, nodded curtly at Kolos. Then all four soldiers turned on their heels and strode away.

Impressed, Archer turned back to face Kolos. "What did you say to them?"

"I told them I would see to your departure myself. And I suggested that they might find something more constructive to do than to bully a helpless woman."

"Indeed," T'Pol said acidly. Kolos showed no awareness of having given offense, though his smile disappeared beneath a wave of solemnity.

"Evidently bad news travels fast around here," Archer said, taking care not to allow any of his frustration with the High Council to spill over onto Kolos.

"I was informed earlier of the High Council's decision, Captain," said the Klingon attorney. "It appears it was a foregone conclusion. You have my sympathies, for whatever they are worth."

"Before Archer could protest, Kolos barked something in Klingon that the universal translator apparently couldn't render in intelligible English. The guards spent a few moments regarding one another quizzically. One of them, doubtless the most senior member of the small squad, nodded curtly at Kolos. Then all four soldiers turned on their heels and strode away."

That M'rek's decision was a fait accompli didn't surprise Archer in the least. "I wish my people had sent *you* to argue Earth's case to M'Rek," he said. "You'd have been a lot more persuasive than I was."

Kolos waved a large hand through the air in a gesture of dismissal. "*Targ* droppings, Captain. The decision of M'Rek and his supporters was already etched in gramite before your world asked to petition the High Council. It was as inevitable as it is unalterable."

"If that is true," T'Pol said, "then why did M'Rek make the pretense of having to subject the question to a parliamentary debate?"

The Klingon chuckled quietly, the way a patient adult might before answering a question from a precocious yet naive child. "To obscure the unpleasant fact that the Klingon Empire faces certain intractable internal problems," he said.

"Such as?" Archer asked, genuinely curious.

Clasping his hands behind his back, Kolos began pacing slowly along the length of the shuttlepod, his tone that of a peripatetic college professor. "Like any empire that can thrive only while expanding its boundaries, the Klingon state faces many chronic difficulties. These issues must be addressed to the High Council's satisfaction before M'Rek can see his way clear to dealing with any problem that lies beyond our present borders."

"You seem to be saying that the Klingon Empire has entered a period of consolidation," T'Pol said, "as opposed to one of conquest. Alternation between phases of conquest and consolidation is a common historical pattern, particularly for long-lived empires."

millions of your people from what would otherwise have been a lethal epidemic."

"I do not dispute that, Captain. However, your remedy turned the vast majority of the afflicted Klingon populations from *HemQuch* to *QuchHa'* even as it cured them."

Have to get Hoshi to refine these damned translator units, Archer thought. He said, "Come again, Kolos?"

"*HemQuch* translates roughly to 'proud forehead,' Captain," said T'Pol.

Kolos grinned as he pointed toward the highly textured topography of his own cranium, bringing to mind a male deer displaying his antlers during mating season. "*QuchHa'*, by contrast, means 'unhappy ones,'" he said.

"Sounds like Krell," Archer said. "He's usually pretty damned unhappy."

Kolos nodded. "And he, along with countless others who received this so-called cure, now believe death would have been far preferable."

Archer was incredulous. "Why?"

"Don't you see, Archer? They now bear a stronger resemblance to *your* species than they do to any Klingon who ever lived."

"Klingons are pretty tough people," Archer said. "They'll get over it."

"Eventually," said Kolos. "But in the meantime, the social upheaval associated with this . . . change is enough to preoccupy any chancellor. It will no doubt prove troublesome to the High Council for generations to come. Which is why the council can furnish you with no help against the *RomuluSngan*."

Archer stepped toward the shuttlepod and placed his hand against the external control pad. The portside hatch beside him hissed open in response, and T'Pol quietly entered the craft.

"What kind of 'intractable internal problem' could be a bigger potential threat to the Klingon Empire than the Romulans? The last time I checked, they were every bit as expansion oriented as you Klingons are."

Kolos raised one of his bushy white eyebrows at T'Pol, he appeared nettled but maintained an even tone when he replied. "Take care never to speak that way in the presence of the High Council. M'Rek would have you gutted for even *suggesting* that conquest could ever be anything other than the Empire's highest priority."

Archer put up a hand in an attempt to get the discussion back on topic. "All right, so M'Rek is a politician who is trying to hang on to power," Archer said, paradoxically reassured for a moment to discover that such a quintessential human foible motivated the leadership of such a decidedly nonhuman species. "So let's set Klingon domestic politics to one side for the moment."

"With pleasure," Kolos said with a scowl of distaste.

"Granted that M'Rek has his own home-grown priorities to deal with, what kind of 'intractable internal problem' could be a bigger potential threat to the Klingon Empire than the Romulans? The last time I checked, they were every bit as expansion oriented as you Klingons are. M'Rek *has* to know that the Romulan fleet will be flying right up his ass someday in the not-too-distant future."

"Indeed," said T'Pol. "And if M'Rek sits back and allows Earth to fall, that eventuality is certain to arrive sooner rather than later."

Kolos nodded. "M'Rek knows all of this. But he is still contending with the aftermath of that mutant viral outbreak that afflicted the Qu'Vat colony nearly two years ago. That plague has since swept out to N'Vak and beyond, dispersing itself across the length and breadth of the Empire."

"You speak of the modified Levodian flu virus," T'Pol said.

"Yes," Kolos said. "The very same pathogen that your own Doctor Phlox manipulated at the genetic level."

"The Klingon military *forced* him to do that!" Archer said, his anger threatening to boil over yet again.

"With *your* participation, Captain," said Kolos.

Archer felt as though he was being cross-examined by a clever attorney—which, he realized, was exactly the case. "What Phlox and I did ended up saving

"Great," Archer said, still half facing Kolos as he stepped up onto the hatchway's threshold. "Earth gets invaded and burned, all because Phlox and I made the mistake of doing a good deed for the Klingons. Thanks for everything, Kolos. Now if you'll excuse me, I've got to get back to *Enterprise* and deliver the bad news."

Before Archer could pass over the threshold, Kolos reached forward and placed a restraining hand on the captain's shoulder. "I believe you misunderstand what has happened today."

Archer released a mirthless laugh. "What have I missed? M'Rek has just signed Earth's death warrant. And you've been kind enough to drop in a little bit early to pay us your last respects."

"My coming here has nothing whatsoever to do with kindness, Captain. In fact, I am here at M'Rek's behest."

"To warn us not to expect any Klingon help against the Romulans," Archer said, no longer trying to hold back a bilious wave of sarcasm. "I think M'Rek might have said a little something along those lines already. I get it."

Despite the intensity of his gaze, Kolos's voice was quiet, as though he wanted only Archer to hear it. "No, Captain. I came here to tell you not to expect any *official* Klingon help."

Releasing his grip on Archer's shoulder, the Klingon advocate abruptly turned and strode back toward the High Council Chamber.

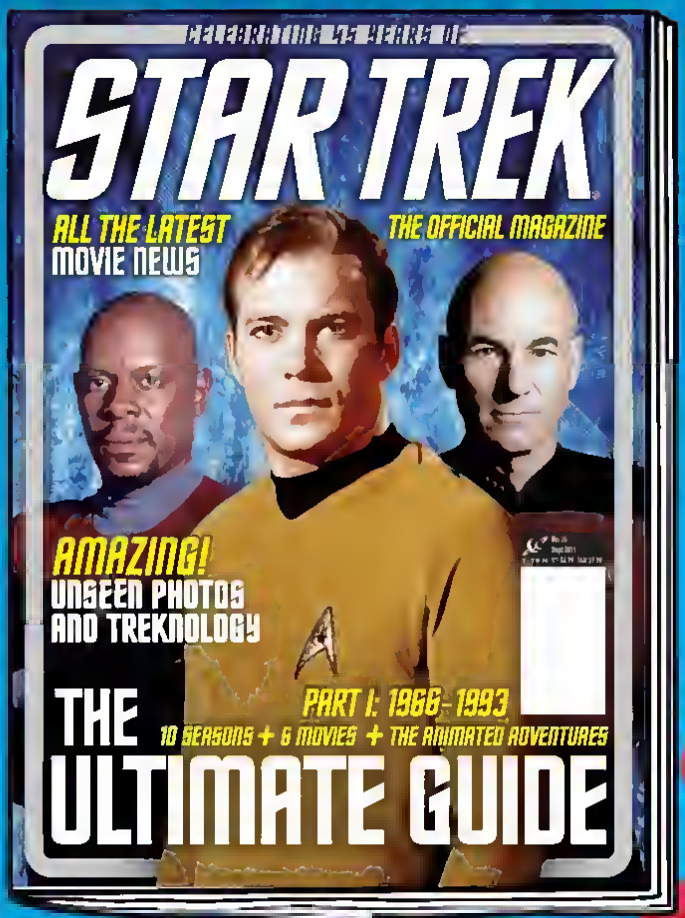
Emotionally exhausted, Archer let T'Pol take the cockpit's left chair, contenting himself with the simpler duties that fell upon the occupant of the copilot's seat. After running through the prelaunch checklist and initiating the shuttlepod's liftoff, Archer and T'Pol passed the brief return flight to *Enterprise* in silence.

Despite Kolos's sub rosa revelation, Archer still felt he was returning from Qo'noS utterly empty-handed. He wondered how things could have gone so badly awry so quickly.

And if the die had already been cast nearly a year ago, after his failure to prevent the destruction of the Earth Cargo Service fuel carrier *Kobayashi Maru*.



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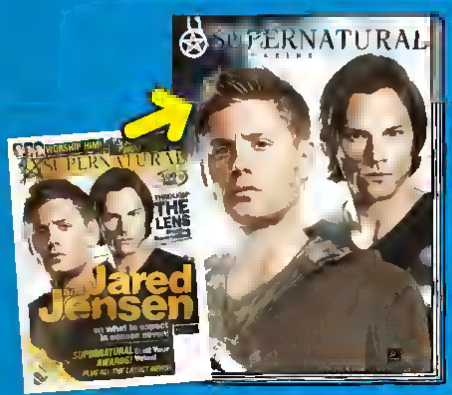
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log entries

STAR TREK MERCHANDISE

REVIEWS | COMICS





A NEW FRONTIER

John Freeman catches up with the creators of IDW's new ongoing *Star Trek* series.

In September, IDW launched their *Star Trek* ongoing series set in the new movie timeline, a new title that will not only embrace some elements of the original universe, but bring new twists to familiar stories and characters.



The team charged with bringing these stories to life are Mike Johnson, co-writer of *Star Trek: Countdown*, whose other *Star Trek* credits include *Nero* and the official movie adaptation. Art on the book is from acclaimed Canadian talent Stephen Molnar, who drew *Star Trek: Mission's End*.

Johnson tells us he's thoroughly enjoying writing *Star Trek*. "It's a dream job," he says. "I'm very fortunate to have an opportunity to work on *Star Trek*, and I take the responsibility that comes with it very seriously."

The first story arc is a re-telling of the original series' second pilot, "Where No Man Has Gone Before," in which crewman Gary Mitchell gains superhuman powers and almost destroys the *U.S.S. Enterprise* and its crew – but there are some major differences, including the lack of the original story's guest character, Elizabeth Dehner.

"The first story arc is a re-telling of the original series' second pilot 'Where No Man Has Gone Before,' in which crewman Gary Mitchell gains superhuman powers and almost destroys the *U.S.S. Enterprise* and its crew..."



"The most obvious change is that Bones and Chekov are now a part of the crew, which they were not yet in the original episode," Johnson notes. "As a doctor, Dehner serves a role in the original similar to that played by Bones in the later episodes, and we felt that in the new timeline it would be Bones who would be monitoring Gary Mitchell's condition.

"Also, her absence is a way to show that this timeline can diverge from the original in significant ways. For example, Kirk is younger than he was in the original and that affects his relationship with Mitchell, although the two remain good friends in both timelines."

Molnar, who is on board as artist for at least the first eight issues of the title, is pleased by the positive reaction to his work, revealing he worked hard on the character likenesses.

"Whatever project I work on I spend a good deal of time gathering reference material, but for likeness work such as *Star Trek* it's even more important to get characters and locations right," he feels. "If they're not, the fans will notice. It's important to me that everything is as authentic as possible, so I get photo reference for everything I can, even close-up shots of uniforms to get shirts and boots correct.

"It's also important to remember that certain characters have mannerisms, gestures, and facial expressions that readers recognize," he adds. "Those are the things that bring life to characters on a comic page, so I make sure to use them when needed.

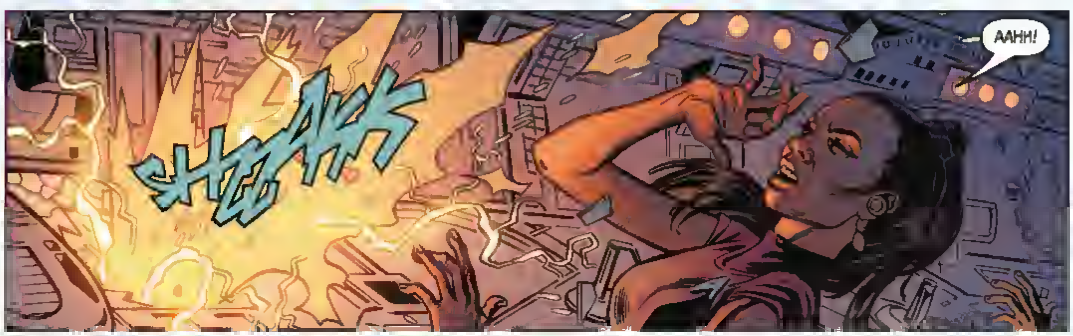
"I'm proud of my work on *Mission's End*, but there were things I wish I could have done differently. I'm trying to do that now on this new series, where I have to re-interpret everything from the original series to fit the recent film.



"It's always a question of how much to keep the same and how much to change. You want to keep things recognizable to a point, but also bring something new to the material."

"It's always a question of how much to keep the same and how much to change. You want to keep things recognizable to a point, but also bring something new to the material."

So, what can we expect from the series as it develops? "Rather than cram an entire episode into one issue, we are telling each story over two," says Johnson. "Issues #3 and #4 re-imagine "*The Galileo Seven*," which is an interesting showcase for Spock





and how he manages the tough choices of command. After that, we jump ahead in the order the original episodes appeared, given that things happen in different ways in the new timeline.

"I can tease issues #5 and #6 by saying that we bring back a Kirk family member in a way that differs dramatically from the original episode it's based on.

"As the series unfolds, we will be getting farther and farther from the way events occurred in the original timeline," he hints. "Gary Mitchell's story is the one that hews closest to original events, but after that we are embracing the 'butterfly flaps its wings' theory, as events begin to diverge in dramatic ways, culminating in a completely original multi-part story that deals with the aftermath of Vulcan's destruction."

One story Molnar is hoping they might revisit is "Plato's Stepchildren." "The kiss between Uhura and Kirk would take on a whole new meaning due to her relationship with Spock," he opines. "Plus, if the Platonians then used their abilities to force Kirk and Spock to fight for their amusement, things could get really interesting."

How involved in this new book are movie writers Bob Orci and Alex Kurtzman? "As the most knowledgeable *Trek* fan of the bunch, Bob is overseeing the comic as a creative consultant at the same time that he works with Alex and Damon Lindelof on the movie script. Bob and I discuss which original episodes would be best suited to adapt in the new timeline, particularly when it comes to the characterization of the crew as we now know them in the new timeline. Bob reviews the scripts and the art, and he lets me know if there's anything that might be an obvious conflict with the story of the new movie.

"One of the great things about working with Bob is that we are able to use the ongoing series to *very* subtly lay in clues to the next movie," Johnson teases. "There might even be a tiny hint of a subplot in the first issue."



Johnson also reveals a prequel mini-series to the upcoming second movie is also in the works. "We have definitely talked about creating a *Countdown*-type prequel story to lead up to the next movie's release," he says, "and those plans will begin to come into focus in the coming months."

Does Johnson have a favorite character in this new *Star Trek* universe? "I love them all, but I'm really enjoying writing Kirk," he says. "It's a great challenge to contrast his relative inexperience with the innate capabilities and characteristics that we know Kirk possesses no matter what the timeline.

"It's fun to show how he adjusts to the captain's chair, and how his relationships with the rest of the crew are affected by that."



STAR TREK ONGOING #1

Writer: Mike Johnson
Artist: Stephen Molnar
Colors: Tim Bradstreet, David Messina

This one's been a long time in the works, but the ongoing comic series that picks up where the last movie ended is finally up and running. Eventually the series will lead into the second movie, and the first issue, written with creative collaboration from writer/producer Roberto Orci, suggests the series will very much be shaped by a different take on some well-known events in the original *Star Trek* universe.

With some gorgeous art from Stephen Molnar and crisp dialogue from Johnson, the first issue borrows from the events of "Where No Man Has Gone Before" but spins them differently, with Gary Mitchell again transformed by events at the galaxy's edge. In the new universe, however, there's no Elizabeth Dehner on hand to hold him back, leaving Kirk, Spock *et al* to face the danger of a powerful psychic in their own way.

It's a great, action-packed start to the series, although I can't help feeling we should also be getting some entirely new situations for the *U.S.S. Enterprise* to face in future, rather than drawing too much on established, if altered, mythos.

John Freeman

STAR TREK/LEGION OF SUPERHEROES #1 (OF 6)

Writer: Chris Roberson
Artists: Jeffrey Moy & Philip Moy



Be warned that there's a lot of establishing of characters and setting in the first issue of this six-issue mini-series, a product of having to introduce characters from two very different fictional universes, as well as creating a new one (apparently based on the "Mirror, Mirror" alternate, where the Federation is an Empire overlaying a twisted 23rd Century DC Comics milieu).

With all that to deal with, Eisner-nominated writer Chris Roberson has a lot to tackle, but luckily has *Star Trek* and *Legionnaires* veteran artist Jeffrey Moy on hand to deliver perhaps one of the strangest *Trek* crossovers ever.

Kirk and company have encountered superheroes before and I find it an odd combination that is a hard sell to both sets of fans. If you have characters with super powers, what do even the talented crew of the *U.S.S. Enterprise* bring to the party? That said, the intriguing new universe both our *Star Trek* crew and the Legionnaires find themselves in could prove an intriguing one, and Moy's art brings it to life with aplomb: but as the 'crews' don't actually meet in the first issue, it's hard to pass judgment, yet, on how well they will interact.

John Freeman

> **"Kirk and company have encountered superheroes before and I find it an odd combination that is a hard sell to both sets of fans."**



MUSIC



STAR TREK: THE NEXT GENERATION COLLECTION – VOLUME ONE

Lalaland Records

You could be excused for thinking that there were two composers on *TNG* – Jerry Goldsmith, whose theme for *Star Trek: The Motion Picture* was reused as the show's title music, and Ron Jones, whose plethora of scores were released in a huge box set last year. In fact, that's doing a lot of other composers a disservice: Denis McCarthy and Jay Chattaway were each responsible for some of *Star Trek*'s finest cues. McCarthy covered the entire show's run (literally: from "Encounter at Farpoint" through "All Good Things" as well as *Star Trek Generations*) as well as contributing heavily to the later shows; while Chattaway composed 182 scores across the four series, 41 of them for *TNG*, including "The Inner Light."

Each receives a disc in this new three-disc collection, showcasing some of their finest *TNG* work. There's also a CD featuring guest composers: the original series composer Fred Steiner scored the season one story "Code of Honor," while *The Matrix*'s Don Davis is represented by "Face of the Enemy," and the prolific John Debney by "Pegasus" – with both broadcast and alternate cues included.

If you're a fan of *Trek* music, you'll want to snap up one of these 3,000 units quickly!

Paul Simpson





THE *STAR TREK* VAULT

By Scott Tipton

There are numerous histories of the *Stor Trek* series out there – some, like *Star Trek 101*, concentrate on the fictional side of the universe. Others, like *The Star Trek Vault*, are definitely aimed at fans who want to know all about the *Star Trek* phenomenon.

The *Vault* concept fits neatly with *Star Trek*: there's some well put together text which charts the history of the franchise, minus the 2009 movie – as in the *Haynes Manual* last year, this is almost regarded as something completely separate from the rest of the franchise. It's lavishly illustrated throughout with some rarely seen pictures, while pockets within the pages contain duplicates of unusual items – blueprints, stickers and many other apparent ephemera – which will gladden the hearts of completists.

It's not cheap, but if you're looking for a book that celebrates the 45th anniversary of *Stor Trek*'s first broadcast, then you're unlikely to find better.

Paul Simpson





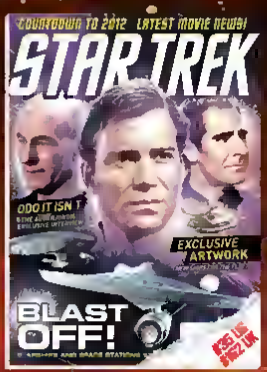
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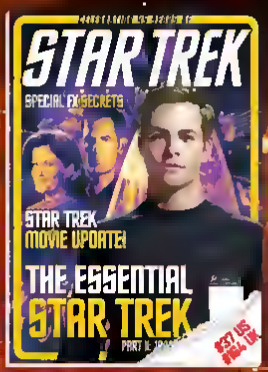














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